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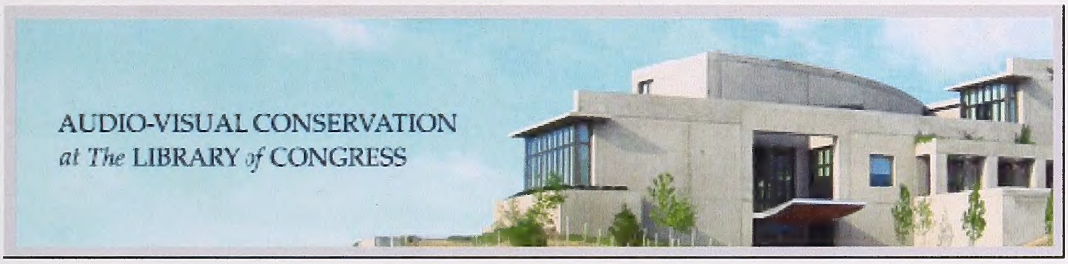
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# MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

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Amateur movie makers

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JAN 6 '32

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JANUARY, 1932

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*NEW, SPECTACULAR . . .*

# 400-Watt Biplane Filament Lamp

*. . . . FOR THE FILMO MODEL J PROJECTOR*

Years of development work by lamp engineers have just been culminated. The new 400-Watt Biplane Filament Lamp for the new Filmo Model J Projector is now perfected and on the market.

Increased brilliance, plus uniform *direct* illumination on every fraction of the screen area, are brought to 16 mm. projection by this new lamp.

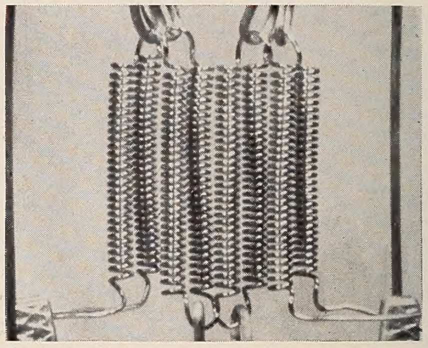
This important development means that improved quality is now available to all 16 mm. films. Especially in Kodacolor projection the superiority is marked, for the new lamp eliminates color wedging, lost color values, all color distortion.

The new 400-watt, 100-volt lamp has 8 filaments set in two staggered rows like this ●●●●●●●●. Thus intervals which formerly were filled in by reflected light are now flooded with *direct* light. The reflector behind fills in any minute interstices and further evens out and strengthens the whole.

The use of the Biplane Filament Lamp is made practical by the combination of highly efficient fan and aero-type cooling used exclusively in the Filmo Model J Projector. The 400-watt lamp will be supplied as regular equipment with the new Filmo Model JL Projector. Model J Projectors already in use can be equipped with this lamp at a cost of only $6 for the lamp and $3 for resistance adjustment.

Vastly improved illumination is *only one of the features* which recommend the Filmo Model JL Projector to you. Other distinctive advantages are: 100% gear drive—no belts, automatic geared rewind, built-in pilot light, easy tilting, illuminated voltmeter, and radio interference eliminator, together with true Bell & Howell scientific design and precision construction which assure a long life of silent, dependable operation.

Write for descriptive literature, and see a demonstration at your Filmo dealer's. Bell & Howell Co., 1843 Larchmont Avenue, Chicago. New York, Hollywood, London (B. & H. Co., Ltd.) Established 1907.



This photographic view of the filaments in the new 400-watt, 100-volt Biplane Filament Lamp shows how the light filaments are staggered to fill up all intervals and give full direct illumination.

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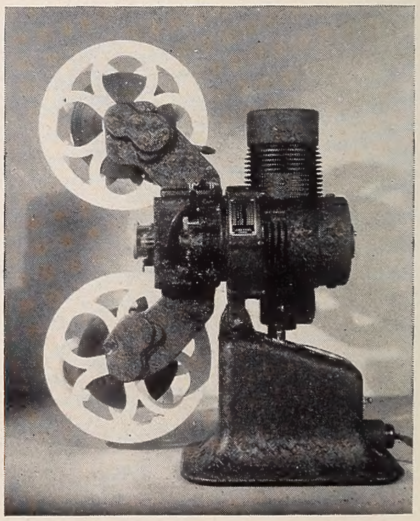
The new Filmo Model JL Projector, with 400-Watt Biplane Filament Lamp, is priced at $298 complete with case. Other Filmo Projectors for as low as $198.



# FILMO

*Personal Movie Cameras and Projectors*

Made by Bell & Howell, the world's leading manufacturers of finest quality professional and personal motion picture equipment.

PROFESSIONAL RESULTS WITH AMATEUR EASE

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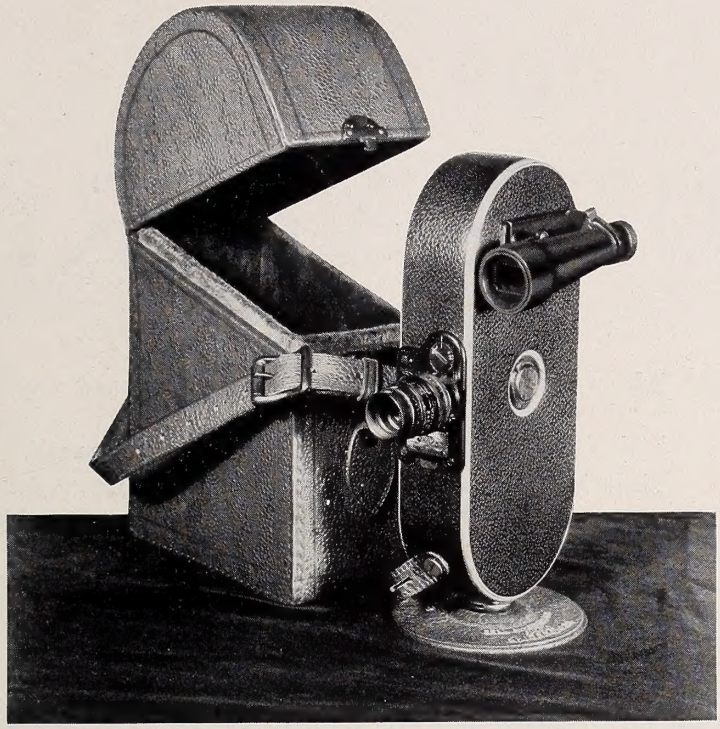
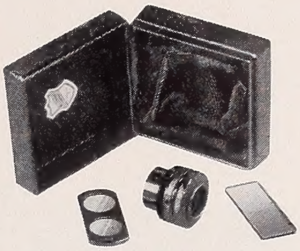
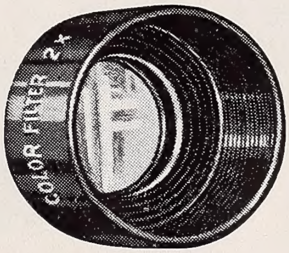
# New Parallax Viewfinder gives new efficiency to FILMO 75

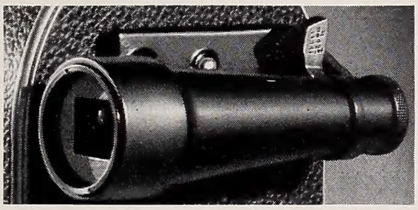




**The B & H Combination Filter Set** *provides you with two amber glass uniform filters, 2x and 4x, in one convenient sliding selective mount so that changing from one to the other is the work of a split second. Also, it provides an amber glass graduated filter, ranging from clear glass to 6x density, which fits smoothly into the Duplex holder. The whole meets every ordinary requirement for color correction with 1" f/3.5 Cooke Universal Focus, or Focusing Mount lens for Filmo 70. It comes in a convenient compact compartment case. Price, complete, $5.75.*



**The B & H Uniform Filters** *are for the many scenes that require a general color correction. They are offered in various densities for every lens supplied for Filmo 70 and 75 Cameras. They are of yellow dyed optical glass of excellent quality, and screw into the lenses—behind the sunshades of telephoto lenses and in place of the sunshades in standard lenses. Prices range from $2.50 to $7.50.*



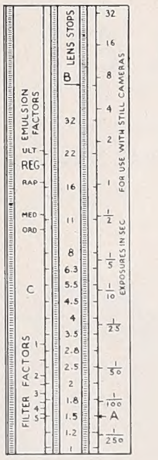
NOW, both efficiency and convenience of the Filmo 75 Field Model Camera are greatly enhanced by a new Parallax Viewfinder.

This new unit gives a brilliant view of the 20 mm. lens picture area—an image approximately 3 times larger than that of the regular built-in viewfinder. Detachably mounted on the camera door, near the top, it makes the camera easy to operate without interference from the user's hat. A simple ingenious slide device adjusts for distances from 2 feet to infinity, so that the field area may always coincide exactly with that of the lens. Detaching from and attaching on the door mounting is only a matter of seconds.

Or a special carrying case is offered, so that the viewfinder can be left permanently mounted.

The regular built-in finder will of course be continued. New Filmo 75 Cameras may be purchased with or without the Parallax finder. Filmo 75 Cameras now in use can be easily equipped with it, simply by sending the camera in to the factory or nearest branch to have a mounting plate attached to the door. Prices:

| | |
|---|---|
| Parallax Finder (including mounting on your door).... | $ 15 |
| New Filmo 75 complete with Parallax Finder and Special carrying case....... | $118 |
| Carrying Case for Filmo 75 with Parallax Finder....... | $ 11 |



**The B & H Model A Photometer** *for movies is specially calibrated for all Filmo Cameras. It allows you to get scientifically correct exposure readings in 10 seconds. Easy to operate as a flashlight. Price, $17.50 (Case, $2.50).*

* * *

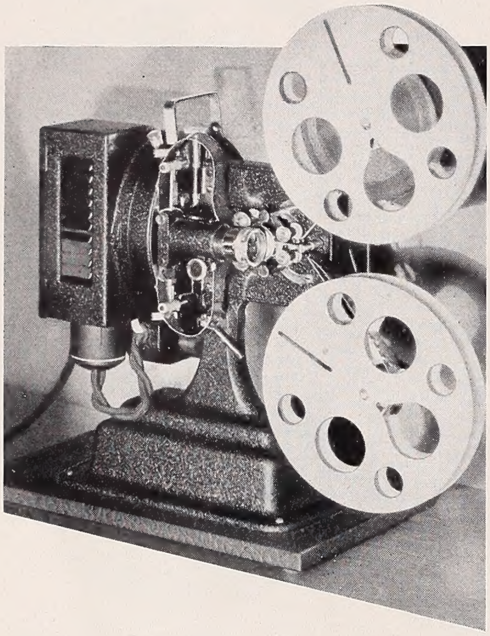
**The B & H Model B Photometer** *for still photography (scale shown above) duplicates for stills the quick and accurate exposure readings that the Model A gives for movies. It gives lens stop readings at shutter speeds from 1/250 second to 32 seconds and, in addition, gives readings for filter factors and emulsion speeds. Price $17.50 ($20 with case).*

## BELL & HOWELL

# FILMO

Bell & Howell Co., 1843 Larchmont Ave., Chicago, Ill., New York, Hollywood, London (B & H Co., Ltd.) Est. 1907.

# The Challenge OF THE NEW YEAR.!



VICTOR CINÉ-PROJECTORS embody all latest projection refinements and conveniences. Ask about the new QUIET MODEL 7 with 300-WATT "No Resistance" Lamp.

HERE is a challenge for those who want to know why it should be a *Victor*.

Look at the equipment. Handle it. Operate it yourself.

There is something about its quiet, balanced beauty that arouses the natural instincts of the *picture* enthusiast. The urge to try it is irresistible.

The infinite precision of its mechanism is the true secret of its superlative performance. Skillful designing and ingenious simplification have placed VICTOR beyond competition.

Many of the distinguishing features of Victor Equipments are outstanding improvements that are of vital importance to the user . . . *patented* improvements that are not to be had in any other make of equipment at any price! Ask today to see a VICTOR.

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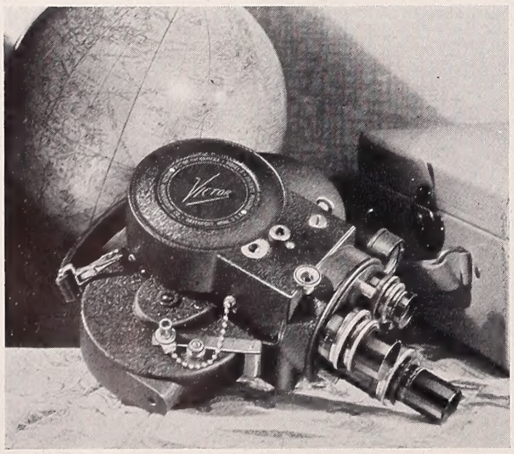
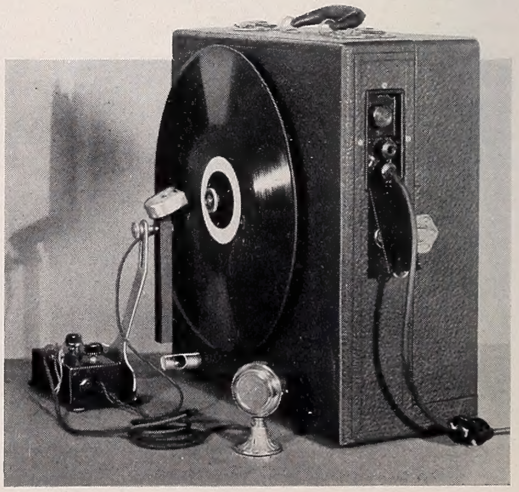


VICTOR CINÉ-CAMERAS (left) are built in two models—the popular Model 3, with single lens and 3 speeds; the Model 5, with Visual Focusing, 5 Speeds and 3 lens turret.



The ANIMATOPHONE TALKING Projector (right) is the acknowledged peer of all 16mm. Sound Projectors. Many exclusive features.

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MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

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**A SPECIAL OFFER**

We want the names of Canadian movie amateurs. . . .

We want to know what movie equipment—make and model—they are using, and how long they have been taking movies. . . .

And, in keeping with our policy of frankness and fair dealing, we want them to know that the submission of their names means that they are willing to be given special and definite information about all amateur movie equipment which we have for sale.

In return, we shall be happy to send each one a token of our appreciation which will be found practical and typical of the honest service of our house in its future relations with them.

We limit this offer to CANADA because it is our ambition to serve, from this fully stored depot of amateur movie supplies, all amateurs in the Dominion.

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We promise to maintain a line of products fine in quality and regularly priced. Those dealing with us may look for a quality of service second to none.

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**Drop a line to BASS**

Here is the Bell & Howell Model J single claw, or Model L with double claw intermittent, projector and priced complete with new type case at only $297.00. Kodacolor, $35.00 extra.

LET'S SWAP! You want the new Bell & Howell Filmo Projector Model J! The crowning achievement of the *master cine machinery builders.*

Bass . . . *international camera trader* . . . will make it possible for you to own this fine instrument. E-A-S-Y! Your old projector taken in exchange at a liberal allowance.

Geared takeup, *automatic* internal rewind, *reverse, still-projection,* amazing *large* sharp lens, *powerful* light, *homogeneity* of mechanical operation which will please you.

Send for a copy of the new *Bell & Howell Catalog* and the *Bass Bargaingram* . . . apparatus to gladden the heart of amateur and professional. And remember your old camera or projector are worth money. Write to *trading* headquarters.

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Please send me at once your latest *Filmo Catalog* and *Bargaingram.*
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BASS
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179 W. Madison Street
CHICAGO

## Featured releases for home and school

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

■ BELL & HOWELL CO,. Chicago. A large number of talkie subjects, each supplied with one disk, have been added to the Filmo Library. Pathe subjects, each one 400 foot reel, are *Let 'Er Buck,* Sportlight; *Snowtime,* Aesop's Fable; *Love That Kills,* Vagabond Adventures; *Love's Memories,* Song Sketch. 400 foot Pathegrams for the children are the Aesop's Fables, *Red Riding Hood* and *Toy Town Tale* and the Hastings Marionette film, *Santa's Toy Shop.* Universal offerings are the features, *Undertow, Dames Ahoy* and *Hide Out,* each a six reeler; the one reel Oswald Cartoons, *The Detective, The Fowl Ball, The Navy* and *Mexico,* all featuring the Lucky Rabbit. *Pilgrim Papas,* one reel, a Special; *Mardi Gras,* two reels, of The Leather Pushers; *All Excited,* two reels, a Featurette; *Hallowe'en,* two reels, of the Sporting Youth Series; *Splash Mates,* two reels, of The Collegians; and the Universal comedy, *Brother For Sale,* are also offered. Twenty one miscellaneous subjects are offered as well as the following Columbia one reel releases: *Falling Stars, The Gay Caballero* and *The Harmony Club.*

■ EASTIN FEATURE FILMS, Galesburg, Ill. *The Pilatus Railway,* 100 feet, 16 mm., is the title of a new release. *Jack And The Beanstock, Geysers And Hot Springs* and *Scenic Grandeurs Of The Yellowstone* are listed among other subjects in a descriptive catalog now available.

■ EASTMAN KODAK CO., Rochester, N. Y. The *Cinegraphs* offered by this library, including adventure, natural history, animated model and cartoon, World War, comedy, travel, sport and general subjects, provide a wide range of splendid film fare. A new catalog is available.

■ EMPIRE SAFETY FILM CO., N. Y C. Educational, scenic and sport films are listed in the catalog of this company, available upon request.

■ HASELTON, GUY D., Hollywood. *On The Waves At Waikiki,* 150 feet, is featured by this library. Combining photographic beauty and lots of fast action, this water sport film is of unusual interest.

■ HEMENWAY FILM CO., Boston, Mass., Depicting the life of Christ, *The Passion Play,* described as more elaborate than the Oberammergau spectacle, is available in five reels.

■ HOLMES LECTURES, BURTON, INC., Chicago. The travel films of this famous lecturer are offered as ideal for inclusion in the home program. An illustrated catalog is available.

■ KODASCOPE LIBRARIES, INC., N. Y. C. *The Coming Of Amos,* a DeMille feature picture with Rod LaRocque, Noah Beery and Jetta Goudal, is offered for this month. 500 other subjects are listed in this library which has branches throughout the U. S. and Canada. A catalog is available.

■ PATHEGRAMS, INC., N. Y. C. Releasing both 9.5 and 16 mm. sound and silent subjects, this library announces sound films in these series: *Pathe News, Pathe Audio Reviews, Pathe Features, Aesop's Fables, Grantland Rice Sportlights, Vagabond Series* and *Two Reel Comedies.*

■ REYNOLDS, ERNEST, M., Cleveland, Ohio. *The Big Step,* unique canal lock pictures; *Intimate Views Of Cleveland* and *Miami, Florida, The Magic City,* are especially emphasized this month. Pixy Pictures, designed especially for children, are available in twenty five foot lengths. *The Gold Seal Catalog,* listing all Reynolds subjects, is free for the asking.

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Gives more and costs less

# Classified advertising

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## EQUIPMENT FOR SALE

■ READY and waiting . . . Bass *Bargaingram* No. 208. Nineteen pages crammed full of bargains. Save money. A few offers from this money saving list: new DeVry Model G projectors with cases at $45.00; new Risdon 16 mm. cameras, 3.5 lens at $22.50; Bell & Howell Filmo 70A with case and Cooke lens, $77.50; Victor Model 3, regular and slow motion, with lens, $65.00. Write or wire for your copy at once. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

■ ATTENTION DEALERS, LIBRARY OWNERS AND MOVIE FANS. We have arranged with one of the largest producers in the country for NEW RELEASES OF COMEDIES not heretofore available in 16 mm., featuring Lloyd Hamilton, Al St. John, Larry Semon and Lupino Lane. New Felix Cartoons and Cameo Comedies. These are one and two reel comedies. Send for lists and prices. Model B. Kodascope, listing at $275.00, sale price $150.00; DeVry Model G projector, $35.00; Kodatoy, $9.00. Send for our list of one hundred ft. Chaplin and travel films at $3.50. Bargains in screens: Eastman 1-A, 30x40, list $12.00, sale price, $5.00; Arrow, 30x40, sale price, $3.50; Special Beaded, 21x30, sale price, $2.00; No. 0 Kodascope, 22x30, list $8.00, sale price, $3.00; No. 2 Kodascope Aluminum Roll, 39x52, list $27.50, sale price, $10.00; Kodacarte combination table & screen, list $30.00, sale price, $15.00. STARKWEATHER & WILLIAMS, INC., 47 Exchange Place, Providence, R. I.

■ 16 MM. Mod. C. Cine-Nizo, slightly used, variable speeds, motor and hand cranks, focusing directly on film, case and f/2 lens, $85. BURLEIGH BROOKS, 127 W. 42nd St., N. Y. City.

■ FOR SALE—Model B Cine-Kodak, 3.5 lens, reconditioned, like new, new case ($83.50), net $49.50; Model B Cine-Kodak, 1.9 lens, reconditioned, fine shape, leather case ($161.00), net $89.50; Model BB Cine-Kodak, 1.9 lens, new, brown leather with new case ($140.00), net $97.50; Model A Kodascope ($180.00), used, mechanically perfect, net $87.50; Filmo 3.5 lens and brown leather case, used ($175.00), fair to good visual condition, perfect mechanically, net $79.50. Money back if not as represented. WHEELER'S PHARMACY, INC., Springfield, Vt.

■ SELECTED 16 mm. library films, in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

■ PHOTOLAMPS—Portable, continuous burning twin arc; uses 6 mm. carbons, D. C. or A. C., 10 amperes, 115 volts. Arc starts by touching button at rear. De luxe model, nickel plated, dull finish, $9.50. Black enameled, $8.25. Black enameled parts, ready to assemble, $7.50. A. F. JOHNSON, 6136 Liebig Ave., N. Y. City.

■ NEW VICTOR model 3-G projector, regular $187.50 for $150.00. Sound films for sale and rent. Get our bargain list. JONES HDWE. CO., Movie Dept., Shamokin, Pa.

■ SPECIAL VALUE—A few absolutely new DeVry 200 watt projectors, complete with carrying case, reel and light cord. This projector formerly sold for $105.00, complete. We are offering this outstanding buy at this time, while they last, for $39.50, complete. We also have a very fine 16 mm. rental film library, both in sound and silent. Write us for *Rental Library Catalog*. W. W. KIMBALL COMPANY, 31 East Jackson Blvd., Chicago, Illinois.

■ BARGAINS: 2 Model A Kodascopes with cases, used as demonstrators, guaranteed, list $195.00, now $99.50 each. LORD OPTICAL CO., 704 Main St., Ft. Worth, Texas.

■ 16 mm. FILMS, $4.75. HOME TALKIE UNIT, $15.00. Panchromatic reversible film, 100 ft., $4.50. Projectors, cameras, cheap. Free lists. HOME MOVIES, Box 32, Easton, Pa.

■ PATHEX EXCLUSIVELY. Complete, brand new stock, latest models, cameras, projectors, raw film, exhibition film, Pathex accessories. WESTWOOD CINEMA STUDIOS, 1608 Ocean Avenue, San Francisco, Calif. Mail orders filled.

■ KODAK MODEL B, f/3.5, almost brand new. Price $30.00. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ ONE DOLLAR ONLY—New Hayden extension arms for your Kodatory for 400 ft. reels. Sent direct only. A. C. HAYDEN CO., Brockton, Mass.

■ FOR SALE. Victor 3 speed 16 mm. camera with Wollensak f/1.5 lens, Hayden audible footage meter. Bargain at $100 (cost $160.) for amateur wanting camera of unusual scope. R. E. OAKES, Waukesha, Wisconsin.

■ SACRIFICE—Cine Ansco 16 mm. camera with case; f/3.5 lens; purchased new April, 1931; Perfect condition, $75.00. G. W. GLAZIER, 1104 57th Avenue, Oakland, Calif.

■ HAVE nineteen rolls 100 ft. panchromatic films. Expiration date June, 1932. Will sell for $3.00 each. Reason for selling, desire use only new supersensitive panchromatic. Write J. HOLMES, Room 3501, 122 E. 42nd St., N. Y.

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**1932**

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■ SIXTY DOLLARS ALLOWANCE for your model C Kodascope on a brand new Eastman model K projector or on a brand new model B self threading Kodascope listing temporarily at $175.00. $60.00 allowance for your old model B f/3.5 Cine-Kodak on a brand new model K Cine-Kodak with f/1.9 lens. Liberal allowances for your still or movie equipment on anything photographic. NATIONAL CAMERA EXCHANGE, 5 So. 5th St., Minneapolis, Minn.

■ TITLE EQUIPMENT—B. & H. title writer, $20.00; Sewah title outfit, $10.00; Magnetic letter title board, $5.00. W. L. HOLMES, JR., 409 Shoemaker Road, Elkins Park, Pa.

■ CINE-KODAK, late Model B, f/3.5 lens. Looks, runs like new. (Cost $100.00.) Our price, only $49.75. Victor 16 mm. Camera, Model 3-T. Turret front for three lenses. Equipped with 25 mm. f/3.5 Wollensak lens in focusing mount. Three speeds of exposure: Eight, sixteen, sixty four frames per second. Splendid condition. (Cost $172.50.) Worth 50% more than we are asking—our price only $79.75. 16 mm. films, equipment accepted in trade. EASTIN FEATURE FILMS, Galesburg, Ill.

■ ONE (1) BELL & HOWELL, 200 watt Filmo Projector with two condensers, extra lamp, one 400 ft. reel and carrying case, $75.00. FRANK ARNOLD, 2023 Lincoln Ave., Chicago, Ill.

■ AFTER INVENTORY BARGAINS. Ica Kinamo S-10 camera and case, $40.00; Victor Model 3 camera, f/3.5 lens and case, $75.00; Cine Ansco camera, f/3.5 lens, $55.00; Ensign Auto-Kinecam, f/2.6 lens and case, $60.00; Filmo Model 70A f/3.5 lens and case, $80.00; B & H Filmo Projector, 200 watt round base, $85.00; B & H Filmo Projector, 250 watt, variable resistance and ammeter, oval base, $125.00; Ampro Model A, black finish, $100.00; Ampro Model E DeLuxe for A. C. or D. C. $140.00; Schneider 1" f/2 lens in focusing mount, $12.00; Goerz 15 mm. f/2.7 Hypar in focusing mount, $25.00; Cinar 1" f/2.6 lens in focusing mount, $10.00; Carl Zeiss 4¾" f/6.3 Tele-Tessar in focusing mount, $35.00; Wollensak 2" f/3.5 Velostigmat in focusing mount, $14.50; Wollensak 3¾" f/3.3 telephoto in focusing mount, $30.00; WILLOUGHBYS, 110 W. 32nd St., N.Y.

■ USED Stineman 16 mm. printer and 100 ft. developing outfit. E. A. GARDNER, Box 547, Rochester, N. Y.

■ WANTED—16 mm library films, whole libraries and single films, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

## MISCELLANEOUS

■ TRICK or plain titles to order. Any text. Quarter per foot. HUNTER, 921 Edgewood Road, Elizabeth, N. J.

■ 16 mm. TITLES 2½ cents per word. Request literature, samples and receive the end title free. NOVEL CINE TITLES, 647 Franklin Ave., Council Bluffs, Iowa.

■ TITLES 25 cents and up. Now movie makers can have 16 mm. World Wide Titles for their films. Send for illustrated folder. WORLD WIDE TITLE SERVICE, 113 Midland, Kearny, N. J.

## FILMS WANTED

■ WILL BUY or exchange used 16 mm. subjects at nominal rates. Drop me a line and mention what you have to offer. S. B. HOBBS, 190 Goden St., Belmont, Mass.

■ WE BUY good 16 mm. films. What have you? Advise titles, length, producer and price wanted. KENT D. EASTIN, Galesburg, Illinois.

■ WANTED—16 mm. travel and scenic films. Must be cheap. State price and titles. BOX 131 Movie Makers.

## FILMS FOR RENTAL OR SALE

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# Loyalty

AN organization like the Amateur Cinema League, designed for practical and definite service and unprovided with the more picturesque phases of many associations, such as emblems, annual conventions, local chapters and periodic competitions for honors, can run on for years without anything like a test of the loyalty of its adherents, other than that indicated in the annual membership renewals.

But, when tests are presented by means of some automatic process intended for other purposes, an organization is able to gauge the quality of its membership. Such a test has just been offered to the Amateur Cinema League and it has come both from League members and from Movie Makers subscribers. Desiring and frankly asking for assistance from Movie Makers supporters in assembling data that might be used by this magazine in selling its advertising space, a questionnaire was sent out to every one of its known readers. Unfortunately, this questionnaire blank did not readily fit the return envelope that was provided with it, imposing a totally unjustified chore upon those answering it.

The League's headquarters had been informed that it might reasonably look for a ten percent return from a questionnaire of the size and complexity of that sent out; it was learned that twenty percent would be very high. At the time of this writing, two weeks have gone by since the first completed blank was received at the League office, allowing no opportunity for replies from anywhere except the North American continent. The percentage is already over thirty four and blanks are arriving at the rate of more than fifty a day. No courtesy gift was promised for a reply, as is sometimes done, the blank was complex, calling for real attention and care, and it did not fit the return envelope.

Here is loyalty! The League's administration is very proud, of course, but it has an even more serious emotion in that it realizes the heavy responsibility laid upon it to serve these members and these subscribers who will so definitely give of their time to help the Amateur Cinema League. This is an inadequate attempt to offer formal and sincere thanks to all of you who were so finely helpful. Every effort will be made to bring from your generous contribution the results that we all want in the way of a great future for the development of amateur movies. Quite certainly, you will be served more effectively by the League because of the added knowledge that the League has of your problems coming from the questionnaire that you have answered.

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*whose voice is* Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over more than fifty countries.*

*The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins.*

*The League completely owns and operates* Movie Makers.

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MOVIE MAKERS

# The clinic

RUSSELL C. HOLSLAG

## Technical reviews for the amateur cinematographer

**Winter shadows** ■ A dazzling white expanse of snow under the winter sunshine forms a perfect reflector, created by nature. It is usually necessary to be careful to avoid flare from the brilliant light above but, with the snow on the ground, flare which may come from below must be safeguarded against as well. It should be remembered that the image on the film is produced solely by reflected light and care be taken not to overexpose. On sunny days, stops of *f*/8 to *f*/16 are in order. If there are shadows on the snow and detail in these is desired, the best recourse is in the use of a filter; otherwise, the brilliant light reflected from the snow is apt to cause these shadows to "block up." A 2X or a 4X filter used for "pan" snow scenes will result in improvement. The League's technical department has a filter chart which will be sent on request.

**Snowshooting** ■ Thanks to the fast emulsions now available, it is possible to capture a bit of nature's mood even on the grayest of winter days. A flaky snowstorm forms a delightful bit of seasonable animation for a film. But care should be taken to shield the lens so that none of the wet flakes fall on or are blown against it. The snow crystal will melt as it touches the glass and a "blob" will result instead of a picture. Snowstorm scenes will appear more natural if the shot is made with the camera under some sort of shelter so that no snow can actually fall close to the lens.

**Crystal images** ■ In shooting the snow man, remember that this temporary and artistic bit of winter statuary reflects a lot of light because of its predominating color. The camera had better not be held in such a way that the light will strike with a flat effect full in the snow man's face, else he may have a very blank, washed out expression in the resulting picture. Shift the camera viewpoint so that the sun lights him up from the side. Then a nicely modeled portrait will be recorded.

**Random shots** ■ The animated title map, described in the February, 1931, issue on page 101, seems to be a popular form of cinematic indoor sport. In such titles, there are always dotted lines which appear, dot by dot, marking out the journey, an effective and easy form of animation. For those to whom the manual multiplying of dots is a nuisance, we recommend the clever idea of League member Ernest H. Weeks. He simply punched the dots out of black paper with an office punch and pasted them, one by one, along their path on the title. ■ Speaking of titles, remember that the small title making attachments now available are surprisingly well adapted to fulfilling other than their nominal functions. The very close closeup is easily achieved with one of these little devices; simply fold the titling easel out of the way and arrange to have the object take its place, exactly in the same plane. Closeups such as those of a hand striking a match, holding a lighted cigarette, or a thousand other subjects can be made in this way and later interpolated in the film. ■ Those who are so fortunate as to own two projectors rejoice in possessing the best means for an evening of smooth projection. In working two machines, not only may one be threaded while the other is running so that delays are avoided, but a multiple reel film may be projected without a "break." To accomplish this, a simple changeover may be devised, by means of which the lens of one projector is uncovered while that of the other is cut off. The simplest changeover consists of a dowser, manually operated, attached to each machine. The value of a changeover signal, incorporated in the last part of the film, has already been emphasized in the November, 1931, issue, page 617. League member George W. Cushman now writes, "I have marked all my reels with changeover signals and they work perfectly. Audiences compliment me upon my 'slick changeovers.' "

**Cinematic vest** ■ When the more advanced and better equipped amateur goes shooting, he usually has to carry either a heavy camera case for auxiliary lenses, filters, meters, etc., or else try to cram them into the pockets of ordinary clothes, sometimes to the detriment of pockets and gadgets as well. Irked by this necessity,

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"Clear and colder"

H. Armstrong Roberts

**Convincingness of a scene depends on its details being right**

PAUL D. HUGON

# Let us be clear

IF THE sole result of originality in treatment or photography is to have the spectators ask, "What is it all about?" the effect is like that of a joke that has to be explained. A film, like a novel, a business letter or a speech, is a two sided medal; on one side it bears the word *I* and on the other the word *You.* Neither speaker alone nor listener alone is sufficient to oratory, neither writer nor reader to literature, neither producer nor spectator to a good film. All works of art are an interchange of thought and feeling between two parties, be the medium voice, ink, colors, marble or photography. The front and back of the medal must be of the same size.

The first duty of the one who seeks to put a message across is to succeed in making his purpose clear. True, what is clear to one group of people may be obscure to another. But there are rough limits within which any group may be made to understand and the artist who disregards them and seeks only to please himself has hardly the right to complain if he succeeds in displeasing all others.

Because a film must make clear who are the people concerned, their relationship to one another and to their environment, as well as the situation which is to develop into a plot, it must begin with a certain amount of what is called, in literature, expository material. Even a fast plunge into action with the rise of the curtain has to be followed by an explanation. We want to know who these two men are whom we see together, whether brothers, business associates, employer and employee, rivals in love or strangers meeting for the first time. We try to discover whether the room in which we find them is their home, that of one of them only or a third party's and we are on the lookout for every act or gesture that will cast a light on these riddles. A formal farewell or a handshake, offering or accepting a cigar, opening a cabinet or watching the other man do it—these are some of the most common signs whereby we judge of their relationship. This point is true of personality films and general amateur pictures as well as of photoplays. Because we are waiting for this acted explanation, it should never be long delayed and the beginning of a film will contain proportionately more of this type of expository material than the end. The producer will try to make sure that he has properly "planted" every character, every location, every situation. If he is in the least doubt, he has an easy remedy; let him project the picture before comparative strangers unfamiliar with the story; let him stop the machine after 100 feet and ask the spectators what they have understood so far. That is an acid test which all productions should stand. It might well be repeated every 100 feet or so throughout. The same test can be applied to nondramatic pictures.

It does not follow that all the characters and all the problems should be mechanically introduced in quick succession. On the contrary, if we can carry the action forward for a while so that the spectators become accustomed to the people already introduced before making the acquaintances of others, it will be all the easier to follow the story. Complying with the dramatic law of economy of attention, there is no limit to the number of characters we may present, provided we give the audience time to "digest" each in turn.

Very different, however, is the expository method of literature from that of motion pictures, which is perhaps one reason why some film productions made by college men have been so notably lacking in the right kind of expository material. A picture of any kind, a simple photograph, contains hundreds, thousands, of individual elements. One glance at it reveals as much as a long printed paragraph—often as much as a whole chapter. So complete and rapid is that impression that the spectator is seldom conscious of its expository nature. As far as he is concerned, the effect is selfproduced. But the producer cannot take any such thing for granted. Those thousand and one details that go to make a setting, a costume, a facial expression, a gesture—they do not just happen. They have to be planned, created. They have to be put into the continuity just as deliberately as the expository paragraphs of fiction. Continuity writing, if it includes the complete plotting of scenes in all their details, is an admirable school of observation. Any one can verify this by trying to jot down from memory every detail, from ceiling decoration to knicknacks, of the room with which he is most familiar. Almost certainly he will leave out

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**An explanation of expository material and the need for it**

# Now they can be filmed

SIDNEY C. HAYWARD

## How to plan indoor sport reels, made easy with "Super"

SPORTS offer one of the best fields of activity for the amateur cameraman. Every movie maker has probably tried filming at least one type of outdoor athletics but, while it has been admitted that indoor sports are just as interesting from the viewpoint of spectator and that they offer as many camera possibilities, they have hardly been considered because of difficulties in lighting. The new supersensitive film has changed all this and has opened up indoor sport filming to the amateur movie maker. Because of the popularity of basketball and hockey in New England colleges, an attempt was made last year to film these sports. Even with the fastest lens available, nothing but a formless blur could be secured. The same group is making similar pictures this year, securing much different results.

Choose the sport of the indoor winter season that is of most interest. Hockey, handball, basketball, fencing, swimming, water polo, track, gym, squash, badminton, boxing and wrestling arc all possible subjects for the amateur movie camera. Very few amateurs have covered any of them well as yet and several of them have never been adequately filmed even by professionals, for they are almost all typical amateur subjects, having enormous attraction for specialized audiences but with considerably less appeal for the general theatergoer. An amateur cameraman interested in these subjects has the opportunity to open a new field of filming. The few suggestions for continuity and treatment that follow are very general, to allow for varying conditions, but they reveal the considerable possibilities in this new phase of amateur movie activity.

Hockey is a good action subject with great interest possibilities on the home screen. The first shot could be made as the teams come on the ice. The two goalies will be the target for pre game practice. Make shots of them and of the fast skating players as they sweep in to get off their shots. The referee skates to the center of the ice for the face off. The substitutes retire to their respective boxes. All of this should be taken and the scene of the referee as he drops the puck for the first play of the game should not be missed. Almost everything in a fast hockey contest is worth filming, but the sweep of a forward line down the ice, crashing into the defence and getting off a shot at the goal, which may be parried by the goalie or may go in for a score, is the thing which will look best on a screen. There is a sweeping rhythm in hockey which can be sensed at once. This is what should be caught during the actual playing time. Speed and grace are the very essence of skating. So, even if an important play is missed, shots of a fast moving player will be interesting. The spills are the most exciting shots, of course, and, by following the speeding offensive line, the camera will be sure to catch collisions and falls as the wings and center hit the defense. Don't neglect a shot of the ice cleaners between the periods. They have a grace of movement all their own and the scene will also inject a note of humor into the film.

Basketball may prove to be the indoor sport of greatest interest for movie enthusiasts. Here, again, the rapidity of movement of play from one end of the court to the other is a thing offering excellent opportunity for filming. Like hockey, basketball requires speed and this, combined with the skill necessary to success in throwing the ball through the baskets, can certainly be filmed to good advantage. Continuity for a basketball movie should include, first of all, a shot of the players and officials lining up for the first tap. It is suggested that no attempt be made to follow the ball by panoraming. Its flight is often so unexpected and rapid that the results of a panoram would be particularly poor. Foul shooting is another item to be included in a film. Since the watchful movie maker has plenty of warning before the action takes place, he may, when the light is unusually good, try a semislow motion shot. In any case, he has time in which to plan the angle of the scene or to make use of a telephoto lens. The entrance of a substitute into the game makes another good shot. An occasional picture of the score board may be used, as in football, to tell of the progress of the game and even as the central continuity motif of the whole film. Many of the general continuity suggestions offered for football in recent issues of MOVIE MAKERS may be applied to basketball. The picture could begin with scenes

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**Even the fast plays of basketball can now be recorded**

Keystone

# Microcinematography simplified

ALAN C. WOOLEY

## Needed equipment can be found in the average laboratory

THE old saw, "Necessity is the mother of invention," is responsible for many hodgepodge contraptions that somehow work. Equally true is the saying, "Ignorance is bliss," as many individuals well versed in a technical subject may overlook simple ideas because of advanced knowledge of complicated theories and arrangements at their disposal, which make the subject involved.

When it became necessary to make a microscopic motion picture because of a signed contract and new and specialized equipment could not be purchased because of reasons well known to the majority of amateur movie makers, a suitable microcinematographic apparatus was constructed from a home movie camera and the apparatus found in the average laboratory. This simple equipment (Figure 1, page 30), consisting of a 16mm. camera (A), binocular microscope (B), a 500 watt spotlight (C), such as is used in theater lobbies or window displays, and a firm wooden support for the camera and microscope, was easily obtainable, the microscope being part of the regular laboratory equipment. The wooden support was provided by a home made title board. This was stood on end as in making trick titles and the microscope placed on the platform that ordinarily holds the title card. The camera was mounted on a block above one of the oculars of the microscope and adjustments were easily made for centering the microscope and camera. No lens was used in the camera and the right hand ocular or eyepiece of the microscope was removed. The image was projected upon the film by the objective lens of the microscope.

It so happened that, in the binocular microscope and the cine camera used with lens removed, the ocular tube was of the proper diameter to fit within the lens recess of the camera. This made a satisfactory light tight connection between camera and microscope without the aid of a connecting tube or bellows. The depth of the lens recess in the camera also allowed sufficient perpendicular motion of the microscope body tube properly to focus the image projected by any of the three objectives ordinarily used.

The left eyepiece tube (D) of the microscope was so arranged that it could be focused independently of the right hand ocular. This feature was utilized in focusing the image on the film and to the eye.

With this equipment, adjusting the two eyepieces (one of which projects the image on the film, the other to the eye) to the proper focus is accomplished by removing the camera cover (Figure 2, page 30) and placing a piece of opaque film leader (a) in the camera gate. The shutter of the camera is held open by holding the small wheel that operates the pull down mechanism (b) or allowing the camera to run down. The image on the film can be seen by holding a small dental mouth mirror (c) behind the film gate in such a manner as to reflect the light from the small hole in the back of the film gate. (If necessary, this hole can be drilled to a larger size in order that more of the image can be observed, but satisfactory results will usually be obtained as it is.)

Focusing is accomplished by the use of the coarse and fine adjustments on the microscope. When the image is sharply defined on the matte film, the left hand ocular is adjusted to the proper focus. Several pieces of colored glass are placed over this ocular to cut the light sufficiently to reduce eyestrain. Without altering the focus on the film, the left hand eyepiece tube (Fig. 1, D) is rotated up or down until the image is brought into focus to the eye. (As the perpendicular motion of most adjustable oculars is limited, it may be necessary, in working out similar arrangements, to construct a small collar which will raise the ocular about an inch above its normal position. A small mailing tube of the proper diameter with the top and bottom removed makes a satisfactory collar. The distance is determined by the power of the eyepiece used, 6X or 10X, as the bottom lens element of the eyepiece must be at the same level as the film gate in the camera.) When the images on the film and eye are both in focus, any movement of the coarse or fine adjustment of the microscope will affect both images equally. When the camera and observation eyepiece have been focused, the matte film is carefully removed, the film threaded in the usual manner and the cover of the camera replaced. Extreme care is necessary during this manipulation to avoid moving the camera or microscope so as to disturb the previous focus.

[Continued on page 30]

**These spores create a moving design when shown on the screen**

Herbert C. McKay

# Ski shooting

JOHN W. McCRILLIS

H. Armstrong Roberts

## A big thrill on the mountain, a bigger one on the screen

TO film the most proficient of skiers gliding around dozens of thrilling turns at tremendous speed in the annual Dartmouth Outing Club "down mountain" ski race on Mt. Moosilauke was the chief objective of the author's photographic program of last winter. Would it be possible to show the grandeur of the mountain, the beauty of the steep trail twisting abruptly down through nearly three miles of snow covered forests and, at the same time, show that which was even more important, the great skill of the men as they sped over huge drifts and glided around the sharpest of turns with speed and grace almost unbelievable? With this as an objective, experiments with ski movies started. After some experiments, satisfactory results were obtained, a few of which may be of interest to other amateur cinematographers.

Previous trial at filming a ski race in Canada, when ideal snow and light conditions promised a beautiful picture, had come to an abrupt end when the camera froze at ten below zero. The trouble was simple. The camera, made with bearings specially designed so as not to need oil, had been carefully oiled. This was the first but not the last blunder. Amateurs should learn from the manufacturer or dealer how to use their camera in subzero weather.

How could those sharp turns be filmed where the skier suddenly swerves at right angles, or even more, at very high speed? The advice not to "panoram" had been read so many times that it was believed it must not be done. When a man, standing in the middle of a big hill at Lake Placid, was seen pointing his camera at a skier starting down the hill and following him to the bottom, the thought occurred, "That fellow never read the warnings against panoraming." It was indeed surprising, then, to learn that he was an expert of one of the big cine manufacturing companies. His reason for panoraming, it was found, was to keep the moving object in the center of the picture. By doing this, it was possible to make a satisfactory picture of a rapidly moving object. Subsequent experience in making ski movies with Otto Schniebs, Dartmouth ski coach, proved that, when the skier comes so near the camera that only part of him can be photographed, the most satisfactory method is always to keep the skis themselves in the picture, although the skier's head and body may not be shown until he again gets further from the camera.

**Secrets of success in filming the king of winter's sports**

A realistic film of the race would have to show how the trail looked to the skier as he sped down. The only way to do this was by traveling shots. The first attempts at these were truly sad! Holding the camera steady was, of course, the problem. And practice, practice and more practice was the solution. On smooth skiing, it was possible to hold the sight of the camera to the eye with elbows tight at the sides. But, at high speed on a rough crooked trail, the most satisfactory method was to ski in a low crouch, knees bent forward, acting as shock absorbers, with the camera held far in front. It was enough to maintain balance without attempting to use the sights. The camera was simply pointed at the middle of the trail and held there until the camera spring ran down. These shots exceeded expectations and are perhaps the most interesting part of the film.

The day of the race arrived. Intercollegiate champions, past, present and prospective, former Olympic team members and lesser lights of all degrees of proficiency were assembled forty strong at the tree line. Every two minutes a man would start down the mountain. The plan was to film the first man as he started, then ski down a short distance and take the next man and so on. The camera did not freeze and the traveling shots and the panoraming seemed to be coming along all right. But there was one thing which presented a problem—the lighting.

Past experiments had involved different films with and without a filter in all kinds of light except during a snow storm and this turned out to be the day of the worst snow storm of the winter! It was obvious that a filter should be used. It was pretty dark so the lens was opened to its widest aperture, *f*/3.5. Luckily, *f*/3.5 with a 2x filter and standard panchromatic film was right for these conditions in early March. The absence of the sun prevented getting the beautiful snow detail with glistening high lights that had been hoped for but a big snow storm has a beauty all its own. This was shown and the skiing conditions were ideal. The film was all that

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# Keys to editing

HOWARD DESMOND

## A concise guide to achieving films of interest and merit

William A. Palmer

Selecting suitable action is the first task of the editor

WHEN the photographer lays down his camera and takes up the scissors to become editor, he might find a worse thought to ruminate over than the adage, "He who shuns fight and runs away will live to fight another day." If he had done the hard work at the camera end, rehearsing the action, selecting angles, reducing the number of "panorams" and providing a sufficient variety of shots to illustrate each specific point, he would have comparatively little difficulty with the editing. If, on the other hand, he had taken everything as it came along, his labors at the cutting board would be a constant reminder of his directorial shortcomings.

Selecting suitable action is the editor's most obvious task, but neither the most brain racking nor the most important. He has also to create a definite rhythm and to introduce dramatic suspense even in commonplace subjects. These three widely different types of operation may well be performed in that order.

The work of selection will represent, in point of time, only about one fourth of the task. First, the best shots among those that picture approximately the same action will be picked out and the duplicates or retakes will be placed in the provisional discard; then, all shots that are unsatisfactory for technical reasons and those that are not indispensable for the action—the "cut outs" proper—will be thrown out, provisionally also; finally, but only after the picture has been sequenced and projected, a few feet will be cut out at the beginning or end of each scene, constituting the "trims." Obvious as this order is, most amateurs are so anxious to see the finished product that they lack the nonchalance required to proceed systematically with the selection and frequently start chopping at their pet scene in minute detail, writing "wise crack" titles for it, before even ascertaining whether it can be used at all in any comprehensive plan of assembly.

Assuming, however, that the rough selection has been done wisely, the film as a whole is still ineffective. The preliminary assembly may show the general purpose but the production fails to click as a unit; it lacks rhythm and suspense and, therefore, does not produce the right kind of emotional response; it leaves one cold.

Securing good rhythm is much a matter of feeling. Experience, however, shows that there are recurring conditions which are known to destroy rhythm, while adherence to certain principles tends to create a feeling of smooth flowing continuity. Destructive of rhythm are a sudden change from a needle sharp scene to soft focus, a highly contrasty and localized lighting next to an over all lighting effect, a change of action tempo from slow to fast or vice versa or a change in the direction of "panorams" or tilts. These and all similarly sudden transitions draw our attention to the process at the expense of the effect; they make us conscious of the camera work as such; they are as "jazzy" and inartistic as those old cars that stand on vacant lots near large cities, painted with every kind of color that is obtainable. While the producer has to be acutely conscious of the means employed to gain his end, the spectator should never think of the means. The over ingenious cameraman who makes each scene a sample of his varied talents renders the editor's task well nigh impossible. Even a mosaic must be built around a central concept.

When such excessive contrasts have to be minimized in editing, one remedy is to change the order of scenes within the sequence, which is always easy, for instance, in travelogs; another is to break up the sequence by inserting short titles between the contrasting scenes, thereby giving the spectator time to forget what he has just seen.

Constructive rhythm, when the diversity is mental or emotional rather than photographic, can be secured very easily by a rearrangement of sequences. If we remember that rhythm is nothing but that which creates a feeling of continuity, all we have to do is to juggle the scenes around to form groups of unified emotional value, instead of presenting them in the order in which they were shot. There is nothing but a headache in a series of one hundred New York views. It is like turning the pages of a very haphazard collection of postcards, but the same material, grouped around a number of central interests, may be extremely fascinating. A chaotic jumble

[Continued on page 28]

# Heading south?

JAMES W. MOORE

AN AMATEUR movie maker being essentially a fan, an *aficionado* and one badly bitten with the "bug," it is only logical to expect that the depression has had little effect on his filming ardor and this is the case. Bravely, while Rome burns, he gets a shot of it and probably with superspeed stock at that, which is as it should be. But, if lowered revenues and passed dividends have failed to dampen the amateur's ardor, they have so far affected the world about him as to provide unparalleled opportunities for thrifty filming far afield, as steamship, train and hotel rates have been greatly reduced. Perhaps, chief among these opportunities is winter travel. Bermuda is a next door neighbor. Florida, the Southeast and California beckon with budget plans for attention and a Caribbean cruise is becoming as everyday as a trip to Coney. With these savings at the start of the trip, let us see how they can be continued in the filming itself, so that every scene will count.

Travel films, whether in winter or summer, may be divided, for planning, into three general classes—personality scenes against the varied backgrounds and activities of the trip, record films based on the itinerary as each one has made it and entirely impersonal travel short subjects such as those screened professionally. Both in the advanced planning and later editing, it will be found an aid to clarity and interest to keep in mind these broad continuity themes.

The personalized treatment, though frankly the easiest in its demands on the time of the cameraman, may often seem the most difficult in which to achieve story interest, but it need not be. By way of example, consider a family trip to Havana. It might have a lead title such as any of the following: *A Winter Pilgrimage*, *From Snowdrifts To Sunshine*, *January Journeys*, *March Madness* or *February Fooling Of The ——— Family*. Open with a closeup of a calendar giving the month and perhaps the day. Cut from this to a driving snow storm and, in the next scene, to Dad plowing his way through the storm. Then, just as he enters the house, cut to scenes of Mother and the others in the living room. In long shot, they are intent over the table; in near shots and closeups, papers, folders and maps of a trip to Cuba are seen strewn before them. Cut back to a near shot of Dad in the hall stamping off the snow. In a medium shot of the family, they are seen to start guiltily at this noise and try to conceal the papers. Then, in a long shot from behind them, Dad is seen to enter and approach the group. He spots the folders. There is a bit of business as he questions regarding them until, finally, Mother says in a title, "*Well, dear, we sort of thought you might need a change.*" Dad looks a bit dubious at this, gives a casual glance at a prospectus of Cuba's charms, looks again less casually, sits down and, as the family gathers round him, the scene fades out on the beginning of the southern sequences.

Another way of introducing the film is to show the family at the railroad station or boarding the boat. A third method is to begin with the family at Havana, Miami or Pasadena and, after several sequences of sights and scenes there, to cut to such a title as *While back home* ——— and follow with scenes of a snow covered house, the streets coated with sleet and so on. One could bring the action back to the South by means of another title. This being a personal film of the snapshot variety, whole sections of the trip can be passed over and the film might continue by fading in on a quick general sequence of arrival at Havana with Morro Castle pivoting the ship into the harbor, the city gleaming in the sun on the starboard hand, the activity on the pier head, the lines made fast ashore and the passengers streaming down the gangway. Then cut directly to the title, *Mother had her own ideas about the purpose of the trip.* Here can follow a series of scenes of shops and markets of Havana, starting with long shots for location and coming to near ones as window after window and souvenir after souvenir catches her eye. Intersperse this with a couple of scenes of her going into impressive looking stores or coming out with packages. Such a sequence, one that can be built up with only the slightest advance planning, might be brought to a close with a dramatic and easily faked scene of Dad. First comes a title, such as *It's the same the whole world over,* and then we see him standing in front of a shop window or by the door of a cab, a background that could even be secured at home after the [Continued on page 28]

## Outlines for winter travel films made in summer climes

**Composition was the major consideration in this scenic shot**

Ewing Galloway

# Amateur clubs

ARTHUR L. GALE

**City film** ■ At a recent meeting, the Sunset Movie Club of Long Beach, Calif., decided on a new method to be used in making the cooperative club film of Long Beach that has been planned. A map of the city was cut into sections, one section for each member of the club. The members then each drew a section by lot and each will make a twenty five foot sequence of his section. All films are to be taken and processed in time for screening at the next meeting when prizes will be awarded for the best. The film will then be edited and spliced by a committee, resulting in a representative film of the whole city. W. J. Hawkins, Jr., is secretary of the club.

**New York elects** ■ At the annual election of the Metropolitan Motion Picture Club in New York City, the following were selected as directors for the club for the coming year: Grace Clarke, Annette C. Decker, William C. Alcock, Herman Danz, Dr. Raymond L. Ditmars, Carl Louis Gregory, Herbert C. McKay, James W. Moore, Raymond L. Petty, Dr. George L. Rohdenburg and George Ward. President, vice president and secretary are elected by the board of directors from its membership and will be announced later. After the business meeting, new projection equipment was demonstrated and members' films were screened. Among them were *Green Patches* and *Along The Hudson* by Norman D. Taylor and *Closeup To Nature* by Herman Danz.

**Film pageant** ■ The Cinema Club of Larchmont, N. Y., has been asked by the committee in charge to make a complete film record of Larchmont's George Washington Bicentennial pageant. The films will be made by the club and preserved by the city. A call has been issued to members for a scenario for the club's second photoplay and, at the latest meeting, *Lighting Demonstration* and *Fly Low Jack And The Game* from the League Club Library were screened. In addition to other activities, this well organized club conducts the projection of film for various local clubs and societies.

**Oakland** ■ At a recent meeting of the Greater Oakland Motion Picture Club in Oakland, Calif., Mr. Thompson gave an informal talk on amateur movie technique. A screening of members' films was also featured. The Oakland club holds two meeting regularly each month. The program of each meeting is preceded by a club dinner.

**S. F. contest** ■ The first contest of the Cinema Club of San Francisco, Calif., resulted in the selection of *Backwoods*, a scenic filmed by Truman Bailey, for first prize; *Acorns To Bread*, a study of the western Indian's method of baking bread, made by Guy D. Hasleton, for second prize. The award in the 9.5mm. section was won by Kenneth P. Grethel and honorable mentions were awarded Fred W. Kolb for *Amateur Prospectors* and to R. W. Kerrigan for *A Week In Yosemite Valley*. Judges of the contest were Sigismund Blumann, editor of *Camera Craft*, G. A. Young and P. Douglas Anderson. The club plans to hold another contest soon with prizes for the best continuity treatment or sequencing in a fifty foot picture. It is wisely deferring a contest with another club until after several preliminary contests have been held. The projection of *A Trip Through Filmland* and lighting tests with supersensitive film were featured at a recent meeting. A question box is maintained and members' questions accumulating during the month are answered at each meeting.

**First state film** ■ The Cine Club of Portland, Ore., is planning a state scenic film to present Oregon's chief scenic attractions, its larger industries, its crops and its recreational facilities. The plan is to request each member to lend his best material on the topics to be covered. A continuity will then be prepared on the basis of film available rather than the scenes to be made. The portions of members' pictures to be used will then be duplicated and the master film edited by a committee. Each member will be credited in titles for his contribution. Although several [Continued on page 31]

## Latest news of photoplay and group activities

**Scene from fairy tale recently produced at Newcastle on Tyne**

Arthur S. Greaves

His lensless view finder is favorite device of Mr. Dodge

A FEW years ago, while on a vacation trip deep in the Canadian wilderness, one of the members of our party lost the front objective of the circular type optical viewfinder on his motion picture camera. For a while there was weeping, wailing and gnashing of teeth and all members of the party went into a huddle to see if we could devise means whereby our friend could operate his camera. In the absence of the front objective, the rear eye piece, of course, was of no use, so we removed it and told our friend not to try for any artistic composition, but to place the principal object in the center of the tube, breathe up a prayer to St. Daguerre and hope for the best. When the film was developed, there were a surprising number of good pictures and, of course, some disappointments.

On looking through the empty barrel of the viewfinder, I was impressed with the large size of the object in the picture field and the wonderful clarity of it. This suggested the idea of building a tubular viewfinder using no lenses at all. I located the center of such a finder four and one half inches from the taking lens. This dimension was arbitrarily chosen to allow for a finder aperture which would be two inches wide. A piece of two inch square brass tube was obtained, the casting on the camera which held the viewfinder was sawed off and the square tube attached in its place. A cap was made for that end of the tube which was nearest to the eye and a one sixteenth inch hole drilled in this cap to provide a peep sight. The inside of the hole was beveled and the interior of the tube painted dead black. It was necessary to make provision whereby the opening in the rear could be shifted to the left for closeups. A sliding device was made and calibrated to take care of twenty, twelve, eight and four foot distances. This two inch diaphragm for the one inch lens, when so calibrated, worked perfectly.

Small doors were hung inside the tube, operated from the outside, and frame openings of different areas cut in each. Thus, a different size field was provided for the various lenses used. The leaves were so arranged that the leaf carrying the opening for the three inch lens was swung from the top downward, the two inch opening swung from the bottom upward and, on the outside of the tube, a similar leaf was built carrying an opening for the four inch lens, arranged to swing upward.

Another enthusiast revamps his camera to fit personal ideas

The illustration shows the diaphragm for the one inch lens and below is seen the matte opening for the four inch lens. I thought it advisable to center the openings to the nearest practical working distance for their focus, consequently they were placed so that the two inch would work at fifty feet, the three inch at seventy five feet and the four inch at one hundred feet. A test was made on a telegraph pole at the distances mentioned and the diaphragms so positioned that, working all lenses, I could obtain a straight line on five feet of film, exactly in the center of the film. Any nearer distances for long focus lenses can be taken care of by the shifting device in the rear of the finder.

This "air" view finder has been employed for nearly three years. It has developed no errors nor inconveniences. It appears to have everything to commend it. The sizes of the diaphragms are approximately four times larger than the area used on glass lenses; consequently, the objects in the picture field appear four times larger. One also has a natural clarity of view. On making a comparison by placing the regulation tube and its lenses alongside of the "air" view finder, the view from the latter was considerably brighter. This is explained by the fact that the best lens cannot transmit light as readily as air.

One pleasant thing, in working with this finder, is the entire absence of eye strain. The muscles of the eye are strained after looking at an object, say four hundred feet away, and then suddenly trying to see the same object through a lens four inches away. As there are no lenses in the finder, naturally there is no eye strain.

The greatest advantage noted is when using the finder with long focus lenses. This will be understood when it is considered that, in the lens system using a four inch objective, there is a diaphragm of approximately only one eighth inch to look through while, in the "air" system, there is a diaphragm of one half inch. In fact, this view finder has worked out so well that I use it on every possible occasion, regardless of the fact that it takes up more room.

Also incorporated in this camera are a number of other interesting improvements. A [Continued on page 34]

W. H. DODGE

# "Nearer to the heart's desire"

John Paul Pennybaker, Courtesy New Jersey Bell Telephone Company

**Proper operation of switchboards is now taught with cine film**

LOUIS MILLER BAILEY

# Educational films

## Business, medical, school, civic, church, welfare & other uses

**Business** ■ Utilizing 16mm. to advertise attractions of Maine, H. B. Coe, A. C. L., pioneer movie maker and director of the state publicity bureau, Portland, reports active cooperation from amateurs who have contributed scenes from personal scenics to supplement the bureau's in compilation of its publicity films which feature Maine's mountains, seacoasts, lakes, salmon and trout fishing and wild life. Two subjects have now been completed, he reports.

■ Outstanding new features of Master Baker Ovens are illustrated for bakers and prospective buyers of the ovens in a 400 ft., 16mm., film made by L. D. Houlis, A. C. L., Batavia, Ohio, which shows the operation of mixing machines and the technique of baking cakes as presented during a recent course by the staff of General Mills. Over 200 bakers saw the film at a company banquet.

■ *You Can't Get Away With It*, 800 ft., 16mm., depicting operation of Holmes Electric Protective Company's burglar alarm systems, has been produced by L. H. Chase, A. C. L., New York City. The manufacture and methods of testing the completed equipment are shown as well as the operation of the company's service after the systems have been installed, the film ending with a dramatic treatment in which a burglar tries to enter protected premises. How the service works is so well presented as to convince one of its efficiency.

■ *Two Questions—One Answer*, a one reel film which asks the questions, "How can a boy today learn a skilled trade?" and "How can precision industry assure itself of an adequate supply of well trained, highly skilled mechanics?" and answers them by pointing to properly organized and intelligently directed apprentice training, has been produced on 16mm. by the Bell & Howell Company, according to W. F. Kruse in the July *Iron Age*. The film has been screened at national conventions of manufacturers and teachers. A section of it shows the Chicago educational system's work in fostering training of skilled workmen through its Washburn Apprentice School. *Opportunity*, of similar content, has been produced by the General Electric Co. and a two reel sound subject, *A PBX Prescription*, showing the need for training operators in proper methods of switchboard operation, has been produced by the American Telephone & Telegraph Co. Hundreds of other plants throughout the country, largely through the efforts of individual amateurs, are effectively utilizing 16mm. in furthering motion study, sales, publicity and other aspects of progressive industrial programs. (See *Free Films*, page 37).

**Medical** ■ To record the condition of patients at time of entry and during their stay, 40,000 feet of 16mm. has been filmed at the institute of paralysis correction conducted by Milton H. Berry, A. C. L., at Van Nuys, California, according to the brochure, *A Message To The World*, published by the institute. "When a case presents itself," according to Mr. Berry, "a survey of the muscular body is made. Conditions that are similar and which have been corrected are shown to the parents from our film records. There they see the original condition as well as that of the pupils when they were discharged." Strips from the films are used to illustrate each case reported in the brochure.

■ For instruction and to illustrate a lecture on an outstanding case, a 100 foot film on a sixty year old patient's recovery of faculties after an operation involving the hip joint has been made by Albert E. Rust, A. C. L., for Dr. Howard Moore, orthopedic surgeon, Newton Hospital, Boston.

■ Production of a 16mm. film series on diagnosis, treatment and, where necessary, operative procedure of intestinal and stomach work is planned by Louis W. Schwindt, M. D., A.C.L., Philadelphia, Pa., he reports.

■ Extensive use of films to train nurses is indicated by requests to the League for data on film sources. From C. A. Richardson, M. D., A.C.L., Closter, N. J., comes information that obstetrical films are to illustrate lectures for nurses at Englewood Hospital.

**School** ■ To further the use of 16mm. film and other visual aids in schools, The Dominion Educational Film Association has been established in Toronto under the management of

[Continued on page 36]

# Titles that titillate

E. F. TUTTLE, JR.

## Several ingenious suggestions for varying captions

IT IS not absolutely necessary for the amateur title maker to be content with plain white block letters on a black background. By using a little ingenuity combined with a little work, he can have titles that will be appropriate and which will be distinctly different. Making titles is as much a part of the fascination of amateur movies as the making of the pictures themselves and is fully as interesting. Description of certain results already achieved may help the reader.

Fade ins and fade outs are both good. These may be produced by closing or opening the diaphragm gradually and covering it with a piece of black cardboard when *f*/16 is reached. By using wallpaper for title backgrounds, some fine results can be had. Stencils may be cut out (sometimes using pictures taken from advertisements) which may be pinned to the black cardboard background, lightly airbrushed and then removed. This will give a silhouette effect. Should an airbrush not be available, practically the same effect can be had by dipping the tips of the bristles of a toothbrush in water color and then drawing the end of the finger across the bristles so that the paint is thrown off in very small dots. When dry and the picture removed, the title is written in the usual way. In case it is wished to use a picture and at the same time not to spoil it, make the stencil of draftsman's tracing paper which is transparent and can be laid over the picture and the desired portions traced with a lead pencil. This silhouette is then cut out and sprayed instead of the original. To have the titles appear as if they were written in fire produces a very novel effect. Use white paper for the background and outline the letters very lightly in pencil. Then paint them in with a saturated solution of saltpeter (niter) dissolved in water. Put a small pencil mark (X) at the left hand side of the paper and paint a thin line of the niter solution from this mark to the closest letter; then continue the line so as to connect all of the other letters. When thoroughly dry, pin the paper in some sort of skeleton frame so that air has access to the back of the paper. Shoot a few frames of the blank paper and then light a match and blow it out immediately; touch the hot head to the X mark and a line of sparks will follow to the lettering and will burn wherever the solution has been applied. The niter does not burn with a flame but merely smolders and leaves the title black on the white background. On letters such as A, B, D, etc., which have a clear place entirely surrounded by the letter, it is advisable to support the central portion by a paper "tie" as in stencils, as it might otherwise drop out when burned. This strip should be lightly pasted to the central part of the letter and also above and below, being raised up a little where it goes over the part to be burned, as the extra layer of paper here might stop the fire.

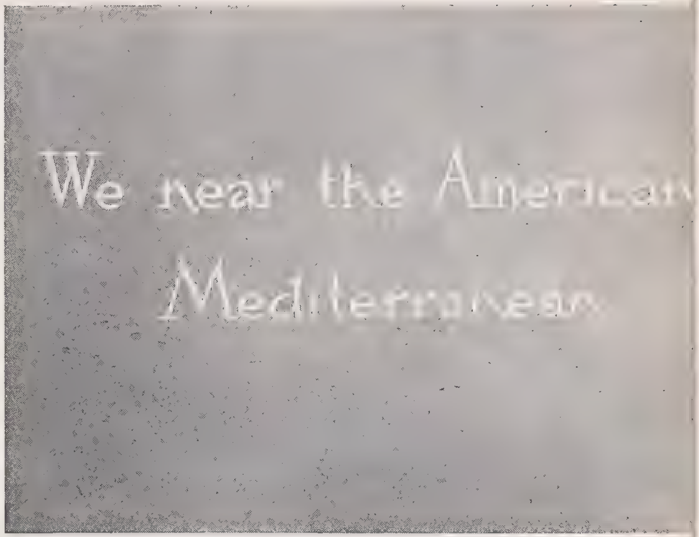
Titles may also be written on white paper with dilute nitric acid (made by adding one part of acid to four or five parts of water). When dry, the paper is put in a frame with the back open and, while shooting, heat is applied to the back. The lettering will appear gradually, finally coming to a very dark brown which photographs nearly black.

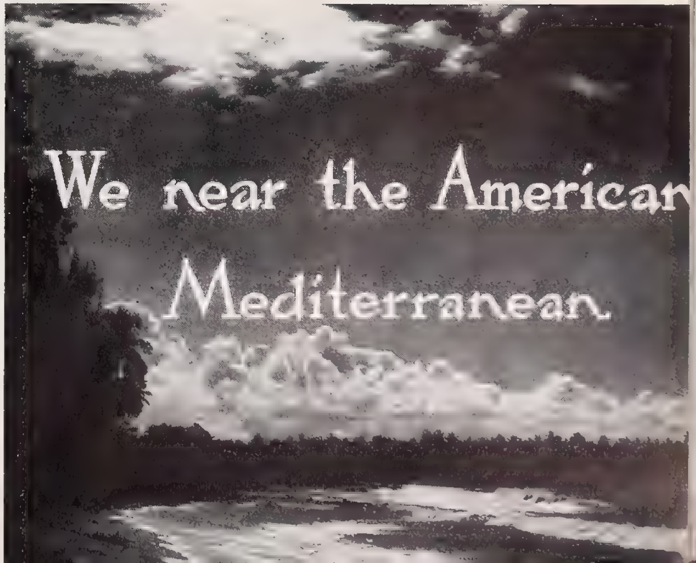
Another method of making titles that are out of the ordinary may be brought into play by painting the title on a piece of glass of suitable size. Letter the title in the *center* of the glass, using a water color paint, black or white, as required to make a contrast with the background. A picture may be used as a background, as may some natural object, such as a bush, tree, rock, etc., by setting the glass up in front of it with the lettering *up side down.* Place the glass close to the background and, when all is ready, shoot a few frames. Then, while shooting, without moving the camera, turn a hose on the glass, having the sprinkler set so as to deliver a very fine spray. A few preliminary experiments with the hose will show how to do this. Be careful not to sprinkle the camera lens. Let the water run down over the title but do not spray there as the drops will show up in the picture because of their concentrated reflecting properties. This water will gradually soften the paint and it will run down the glass, out of the picture. Shoot until all the color is washed off and only the background can be seen. When setting up the glass and the camera, be sure there is no reflection from the glass that will show in the lens. This can be assured by looking through the finder. After the film is processed, reverse it, end for end, when

[Continued on page 36]

Lettering done on celluloid prevents harm to backgrounds

Floyd Cr





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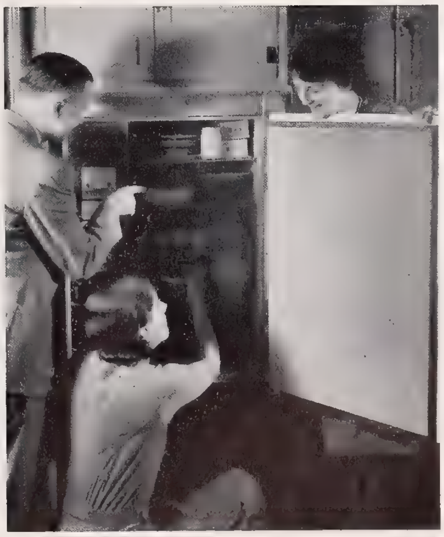
Ciné-Kodak Super-sensitive Film "sees" fast. It has remarkably wide latitude... reduces the danger of under- and over-exposure... enables you to make movies on cloudy days as well as clear ones... day or night, indoors or out.

Thousands upon thousands of movie makers have used it in all these ways. Here's your chance to try it now... under new conditions... indoors with 64-volt lamps that cost but *40 cents each.*

Simply ask your dealer for one or more of the 64-volt, 100-watt Mazda lamps, and an inexpensive "silver-surfaced" reflector.



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## With Ciné-Kodak Super-sensitive Film and 64-volt, 100-watt lamps You Can Make Any In-the-Home Shot *Regardless of Lens Equipment*

THE ONE "LOCATION" experienced movie makers cherish is inside the home. Now every movie maker can enter this field... thanks to Ciné-Kodak Super-sensitive Panchromatic Film and the 64-volt, 100-watt Mazda lamp.

This lamp, used on 110-volt house current, though short-lived, produces unusual brilliance because of overloading. When used with Ciné-Kodak Super-sensitive Film, one of these 64-volt Mazda lamps is *equivalent* to seven or eight ordinary 100-watt lamps.

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Send for descriptive circular

WILLOUGHBYS
110 WEST 32ND STREET, NEW YORK

## Now they can be filmed

[Continued from page 13]

of the crowd arriving and, during the progress of the game, scenes of the cheering from the bleachers could be inserted after baskets were made.

Although it would seem that track and swimming could be better filmed out of doors, many an important swimming meet takes place indoors and scenes of indoor track practice might be a very helpful prelude to a record of the track season. Movies of both could scarcely be made without supersensitive film. When the amateur cameraman has freedom of action—that is, when he is not filming a meet—he can apply the same type of sequencing to films of diving and swimming as is recommended for outdoor work. (See *Water Sports As Cine Subjects* in MOVIE MAKERS, August, 1931.) Indeed, indoors the amateur has even greater facilities, for he will have a better control of the subject. In filming a swimming meet, the movie maker is likely to be limited to one position, his seat on the bleachers, and therefore can do little more than record the events.

The performances of skilled gymnasts on the parallel bars or flying rings suggest many different camera angles. An experimental film of this subject would be well worth while, nor would it be difficult, for some of the most interesting angles, from the viewpoint of the motion picture screen, are those that may be made from the ground when the performers are overhead. Slow motion here would again be particularly effective and telephoto closeups could be used for emphasis or the study of details. Sequences of such action as this would fit very well into a general athletic picture, the continuity of which was based on some general quality, such as grace, skill, training or thrills. This idea has been suggested before, in reference to outdoor sports, and now many indoor sports can effectively be included.

The growing popularity of squash and badminton suggests that movies of these sports be attempted. In either, a good initial scene might consist of a closeup of the racket itself and then the ball or "bird." Then could follow scenes of the correct grip of the racket and the sequence could be ended with a medium shot of the court. Next could come scenes of a few practice shots by experienced players demonstrating the various fundamentals of the game. From this point the subject could be shifted to scenes of a match between players who would be certain to stage good rallies and whose contesting of points would assure the movie maker of interesting material.

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| Honolulu, T. H. | Honolulu Photo Supply Co., Ltd. |
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| 4048 | *The Fast Male* | 1 " |
| 4056 | *Helpful Hogan* | 2 " |
| 4058 | *It's a Bear* | 2 " |
| 4062 | *Built on a Bluff* | 2 " |
| 7057 | *Flapper Number One* | 1 " |
| 8010 | *The Wakefield Case* | 6 " |
| 8024 | *A Pair of Silk Stockings* | 5 reels |
| 8026 | *One Week of Love* | 7 " |
| 8033 | *The Better Way* | 2 " |
| 8053 | *Lucretia Lombard* | 6 " |
| 8054 | *The Return of Draw Egan* | 4 " |
| 8055 | *The Pinch Hitter* | 4 " |
| 8069 | *Let's Go* | 5 " |
| 8094 | *Try and Get It* | 5 " |
| 8125 | *Eyes of Youth* | 5 " |
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| 8028 | *The Veiled Adventure* | 5 " |
| 8051 | *Brass* | 6 " |
| 8052 | *Bright Lights of Broadway* | 5 reels |
| 8057 | *The World's a Stage* | 5 " |
| 8065 | *East Side West Side* | 5 " |
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*Specify alternates in case first choice has been sold. The available supply will go quickly at these prices. Many of these subjects can be rented for examination from the nearest Branch Library and rental will be credited on sale price if purchased.*

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# News of the industry

## Answers the query, "What's new?" for amateur and dealer

**Micro motion Filmo** ■ The development of an ingenious attachment which records the image of a standard stop watch in the corner of the frame while shooting, together with a label for relative data, is credited to the Bell & Howell Company of Chicago. By this means, it is possible to record accurately for study the exact time consumed by any given motion that can be photographed. Besides this, there is a further advantage in that the entire apparatus is a unit, attached to the camera. Certain previous methods of time study analysis involved the use of a large dial, set up near the actual operation to be photographed, a method which offered a possibility of interference with the work. This objection is eliminated in the new device, which attaches to the base of the Model 70 Filmo. To the rear of the camera is a lamp house containing a forty watt lamp. There is an illuminated compartment which contains the stop watch and the data card which are focused on a portion of the film through a series of lenses. These are contained in a tube, which is adjusted according to the lens setting for the principal image. Thus the dial and card are superimposed in sharp focus at the bottom of every frame. The footage dial is calibrated in multiples of frames.

**Foth** ■ A little camera, which might well become the movie maker's constant companion for location and light testing as well as for those many shots which are particularly appropriate to "stills," is found in the Foth Derby, an importation of Burleigh Brooks, 127 West 42nd Street, New York City. This compact little camera may easily be slipped in the pocket, being about four inches high, two inches wide and only an inch and a quarter thick. At its low price, it has many fine features. These include a focal plane shutter, *f*/3.5 lens in focusing mount (the same speed as the standard cine lens) and shutter speeds up to 1/500 sec. Cable or lever release and magnifying viewfinder are also provided. The Foth takes sixteen pictures on a loading of vest pocket size roll film.

**Kodascope** ■ The *Kodascope Library Review* will be of real help to all those amateur movie makers using their projectors in home entertainment. Published monthly, it can be obtained on request to any Kodascope branch. A new reduced price level on a wide range of Kodascope subjects should make this service of particular appeal.

**Bell & Howell contest** ■ A nation wide camera name and slogan contest is being conducted by dealers under the auspices of the Bell & Howell Company, Chicago, Illinois. Stores featuring this contest are to display in their show windows twelve of the new Field Model Filmo 75 cameras in different finishes. The person who submits the best name for any one of nine specified finishes receives one of these cameras from the local dealer as a prize. In addition, each winner of such a local prize is eligible for the grand prize of a Filmo Model J projector, which is to be awarded directly from the Chicago office. Anyone may participate in the contest except officers and employees of the Bell & Howell Company or their dealers. No purchases of any sort are required to enter. Readers interested in competing should consult their local Bell & Howell dealer, it is said.

**Pam-O-Graph** ■ A new, self contained device for recording and reproducing speech or music will interest those amateurs who desire to perform synchronizing experiments. The apparatus is a product of the Samson Electric Company of Canton, Mass., and incorporates a 78 r.p.m. recording turntable, separate recording and playback heads, two button carbon microphone with fifteen foot extension cord, visual volume indicator and Samson amplifier and loudspeaker. The recording is done on an aluminum disk and tests made at the office of C. J. Brown, New York representative, disclosed the fact that the "mike" had a reasonable area of sensitivity. An interesting feature of the recorder is found in the Neon glow lamp which automatically indicates the volume level. Standard home phonograph records may be reproduced on the machine. No external mechanical connection is as yet provided for synchronizing purposes.

**Nova recorder** ■ The increasing demand for aluminum disk recorders on the part of the amateur brings a new product, the Nova Electro Mechanical Recorder, manufactured by Nova Company, 338 Berry Street, Brooklyn, N. Y. The complete Nova recorder is compactly enclosed in a carrying case and is entirely self contained, needing only a connection to the ordinary 110 volt, 60 cycle, A.C. supply. A two button carbon microphone is included in the outfit and an extension cord allows the placing of the "mike" in the most convenient position. Recording is done on an aluminum disk at 78 r.p.m. and an efficient amplifying system is incorporated. Playback may be made immediately with fiber needles and ordinary records may be played with steel needles.

[Continued on page 28]

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Has your camera missed some of America's beauty spots in its travels?
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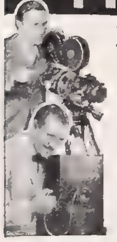

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## News of the industry

[Continued from page 27]

**Rentals reduced** ■ A general reduction in film rental rates for all silent subjects has been announced by Willoughbys, 110 West 32nd Street, New York City.

**Central Camera bargains** ■ A new bargain book, offered by the Central Camera Company, Chicago, should be of interest to amateurs looking for additions to their outfit.

**Pixy Pictures** ■ Short lengths of stock scenes which can be spliced into one's own 16mm. films are offered the amateur in a recently inaugurated stock library by Ernest M. Reynolds, Cleveland, Ohio. The collection is known as Pixy Pictures and will be added to in accordance with the demand.

**Animation** ■ Animated titles of standard design or made to specification are now offered by the Novel Cine Title Company, Council Bluffs, Iowa.

**New titles** ■ A new firm, long established in another industry, is to bring its resources to the aid of the cine amateur in inaugurating a title making department. Samples submitted seem very worthy and prospective title users may write directly to J. C. Haile and Sons, 215 Walnut Street, Cincinnati, Ohio, for complete details of the service.

## Heading south?

[Continued from page 17]

trip. Sadly he holds out his arms and receives a sturdy suit box from a pair of hands. Stop the camera, pile on another box, shoot a few feet and so on until long suffering Dad disappears in this mysterious deluge.

Simply planned sequences of others in the family against other backgrounds and activities can be introduced in like manner. Perhaps Sister has looked forward to seeing the rhumba danced by its creators or to joining in the *paseo* on the Esplanade. Lead off such a sequence with a title covering her activities. Brother might like the swimming at Marianao Beach or sightseeing over at the Cabanas. Cover scenes of him and of these backgrounds with a similar title.

Record films planned along the line of the itinerary take the first step on the course from the primarily personal to the purely impersonal film treatment. They tell the story of a trip but not necessarily of the traveler. The personal element, though present, grows general, standing for any traveler in the activities of the trip. The scenic element, though growing prominent, does not yet exist alone but serves to represent the scenes visited. Such films, to be smooth flowing, call for more detail in the telling and for a more careful sequencing in the camera treatment. A good general rule for this is to plan the shooting from different angles and distances of at least five scenes of any subject to be filmed.

The travel short subject is, in one way, the easiest to make of the three general types. It calls for no introduction to the family, for presumably there is no family. It demands no scenes of life en route, of arrivals, departures, etc. It is little more than a straightforward and determined effort on the part of an unseen cameraman to catch the physical and personal aspects of a city, a country, a place or a people. In this regard, it is a lone wolf job, needing attention only from the cameraman. But, in pure entertainment value, it outstrips all the rest and should be worth the most painstaking care.

## Keys to editing

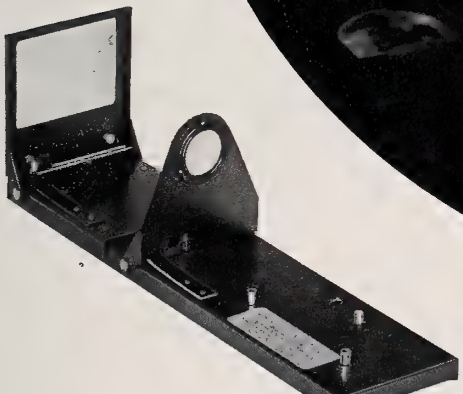
[Continued from page 16]

of movie shots of New York City, for example, may be rearranged into a very rhythmic series of subjects dealing respectively with traffic, tall buildings, store windows, big ships, theatre fronts, night lighting displays, noon hour crowds, elevated railways, pet dogs and their owners, parks, fashions, children, churches, etc. The subtle effect of a clearly segregated sequence is to facilitate reception. Right sequencing is the simplest way to create rhythm.

Like any work of art, a film must first be clear (complete enough to be understood); then it must be smooth running (economical of the spectator's attention); last and most important, it must be effective (productive of the right kind of emotional response). It is suspense that makes a picture effective. To build suspense, make sure that the event is fully expected, then set up a "menace," as it is known technically, that delays and threatens its final realization. The menace may be produced by pauses or by inserted action. In a melodrama, it will be just what the word conveys in its popular acceptance, the villain about to get away with the papers, the hero about to be shot, etc. In a comedy, the menace will be exactly the opposite, since a comedy is a drama in reverse, as it were.

Here, for example, are two small children of *Our Gang* type getting a disreputable old automobile ready for a trip according to their own ideas. They mix up the engine wiring, pour gasoline into the radiator, doubt the capacity of the tank and light a candle

# Make every film *tell all the story*



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You know how appropriate titles flash to mind. Type them out... letter them by hand... or write them in script. Slip the card into the easel on the Ciné-Kodak Titler—and shoot. Either daylight or artificial light may be used. With this simple device it's easy to make professional-looking titles. And it's fun!

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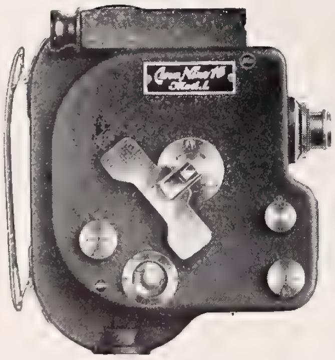

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to investigate it more closely. We expect an explosion with plenty of soot (and nobody hurt, since it is a comedy) and the "menace" will be anything that delays the explosion. The candle may flicker and go out, the cat may step into the gasoline and make a trail that might be ignited at any moment.

But what about a travelog, especially if the director has not provided sufficient material or sufficient pauses? The "menace" in that case will be the spectator's own doubt of what is coming, his fear of the expected issue, created largely by his own unaided imagination. (Of course, the word "menace" in the popular sense would be highly misleading here.)

For example, a subtitle like *The dramatic tastes of Young Paris are cultivated in public places* has suspense building value, because it challenges the spectator, be it ever so briefly and inaedquately, to make his guess as to what is going to be shown, whereas a subtitle for the same scene, reading *Punch and Judy shows are given daily on the Champs Elysées*, has told in advance what is coming and leaves nothing to the imagination. In the same way, a "reaction shot" showing what is felt by the other party, placed ahead of the "action shot," may increase the suspense.

In any case, the editor should never consider a sequence as complete until he has done his best to add to its suspense by changing the scenes around, inserting supporting material from other shots and preparing titles that leave a good deal to the imagination. Here, in a nutshell, are the three keys to good editing—unbiased selection, flowing rhythm, dramatic suspense.

## Microcinematography simplified

[Continued from page 14]

The illuminating system is simplicity itself. An ordinary spotlight with a plano convex lens is used. Either a 250 watt T14 or 500 watt T20 Mazda lamp can be used. To protect the material being photographed from getting too hot and to condense the light rays as nearly as possible to a point on the microscope mirror, a 500 cubic cm. flask (Figure 1, E) filled with distilled water is mounted in a clamp between the light source and mirror. The distance from the mirror is determined by moving the flask back and forth until the smallest light point is projected upon the mirror. The mirror is, of course, adjusted to throw the maximum light up through the optical system of the microscope.

The amount of light may seem a bit too much but, in using the binocular microscope, less than one half of the light actually reaches the film and, for the majority of the work, normal camera speed is essential. However, the light intensity may be varied by moving the spotlight closer to or farther from the condenser. Do not use the iris diaphragm in the substage condenser of the microscope to lessen the illumination as this will destroy the resolving power of the objective. The most satisfactory way to control the illumination is to place glass light filters of the required color between the light source and the microscope. If satisfactory glass filters are not available, dissolving potassium bichromate crystals to the desired density in the condensing flask will work admirably.

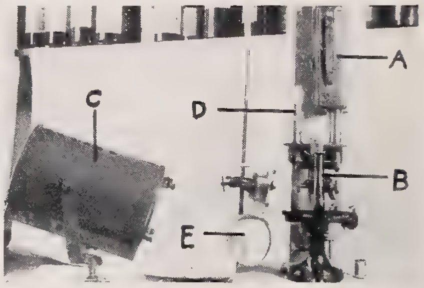

*Figure 1.*

Exact figures as to distances and filter densities to be used cannot be given in this article as they will vary with the type of material being photographed. Excellent photographs of unstained motile spermatozoa and pictures of the fertilization of sea urchin eggs have been made on ordinary reversal film at normal camera speed. Panchromatic or the new supersensitive panchromatic film will, no doubt, give superior results.

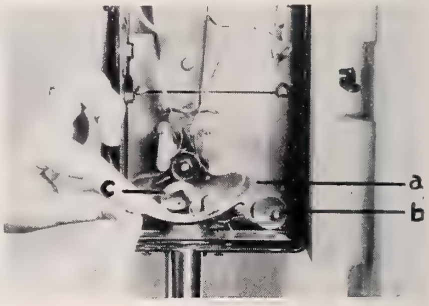

*Figure 2.*

What to film? Bacteria (harmless ones, of course, unless you are acquainted) offer possibilities. The teeming life in the stagnant pools of the vacant lot; bread molds and yeasts, particularly the true yeasts of Bacchus so diligently at work behind the stove in the kitchen; the fertilization and subsequent growth of sea urchin eggs, if you live near the coast—these will keep you fascinated for many an evening. A new world and a better understanding of optics and photography are in store for the amateur undertaking microcinematography.

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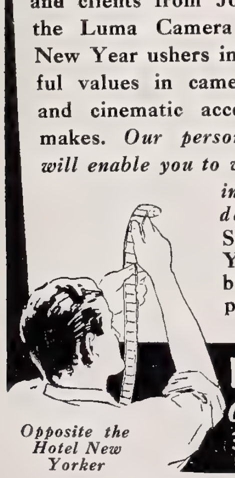

## Amateur clubs

[Continued from page 18]

amateur movie clubs have made city films, this is the first effort of a club to prepare a state picture. The method to be used is a simple one and, since the Portland Club has a membership of nearly one hundred excellent cameramen, there will be a wealth of material from which to edit the film. Making such pictures is an important service to city or state and any movie club that undertakes it will find that it will be repaid many fold for the effort.

**Jersey City** ■ Among the films screened at the latest meeting of the Hudson County Cine Club in Jersey City, N. J., were pictures of mountain climbing, filmed by Theodore Koven, a newsreel made by Joseph Schlitt, a record of historic places filmed by Robert Shannon, a summer vacation film made by William H. Barlow and a film of dogs made by Clinton E. Fisk. In all, ten excellent reels were projected. A demonstration of sound equipment is planned for the next program.

**L. A. contest** ■ Harold Benner won first prize in the latest of the monthly contests held by the Amateur Cine Club of Los Angeles, Calif. Mr. Benner's clever film told the story of a young married man who went out to buy a ten dollar amateur movie camera but came home with a three hundred and fifty dollar outfit and then started to film everything within camera range. The hero's amateur movie adventures make up 200 feet of delightful comedy of particular interest to amateur cameramen. The Los Angeles club holds an informal contest each month. The films are judged by membership vote expressed by means of a score card, allocating certain percentages to photography, continuity, etc. A hundred foot roll of film is offered as a prize. For a recent contest, the prize was provided by the Sunkist Movie Makers of Azusa, Calif. C. E. Memory is publicity secretary of the Los Angeles club.

**Kodacolor photoplay** ■ A new high school amateur movie club is the Seattle Amateur Movie Club of the Roosevelt High School in Seattle, Wash. An amateur photoplay in Kodacolor is planned as the first production. The faculty advisor is A. Rarig; Earl Nelson is president; Helen Hale, secretary; Jack Blum, treasurer; Robert Jefferson, chairman of the program committee. This new club starts off with two "firsts"; it is the first amateur movie club in Seattle and it is the first club to undertake a photoplay in Kodacolor.

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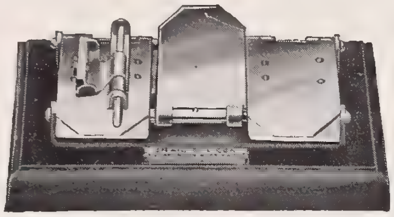

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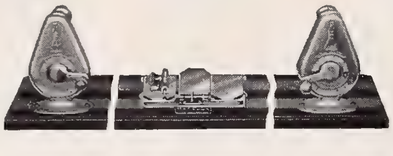

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**Siam** ■ At a fall meeting of the Amateur Cinema Association of Siam, a twelve reel motion picture of the recent trip of the King and Queen of Siam to this country was screened. The film was graciously loaned to the Association by their Majesties. The film constituted a complete record of the trip and included sequences of the visit to the White House and of the operating theater in which the operation on the King's eyes was done. Three more rolls of film have been added to the list of prizes in the Association's current contest. A film of teak logging in the north of Siam, made by the Prince of Jainad, is to be loaned to the League Club Library by the Association.

**City air film** ■ The Cinemats of Mount Kisco, N. Y., have produced a film review of Mount Kisco from the air. The pictures were taken by a committee of four. At a recent meeting, Arthur L. Gale addressed the club on continuity technique and members' films were projected. Among them were *Sport Reel* by Dr. Charles F. Chapman; *Autumn Skies*, filmed by Elizabeth Sansom; *Golf Tips* by Kenneth Bloomer; *Mount Kisco From The Air*, the club's film record of its city.

**Columbus** ■ A late fall meeting of the Cinema Club of Columbus, Ohio, was held at the city's Municipal Air Port, where club members were guests of the commander of the Port who screened for them a number of aviation films made by himself. This active club has been holding an informal contest each month with two fifty foot rolls of film as prizes, one of these being awarded for the best film screened and the other by lot as a door prize. For the benefit of other clubs, James D. McAlister, president of the Columbus club, states that, although the plan of holding monthly contests is a good one, it has been found that it is necessary to vary it with other types of contests as well as meetings at which no contest is held.

**U. S. C.** ■ The Cinema Club of the University of Southern California at Los Angeles, headed by Dr. Boris V. Morkovin, recently held its first program meeting. The club, with a membership of twenty five, was organized for the discussion of motion picture technique and it is hoped that members will undertake production.

**Hunting comedy** ■ An informal amateur production group in Vineland, N. J., under the leadership of Sidney Rosenthal, is conducting screenings for various local clubs and societies. Its first production, a comedy based on a hunting adventure, is entitled *Little Squirt*. The

*Fall Of The House Of Usher* was projected at a late meeting, followed by a discussion of its technical points.

**9.5 to 35.** ■ The projection of *A Trip To The South Sea Islands And New Zealand*, filmed by Joseph Simons, was featured at a November meeting of the Chicago Cinema Club. A later meeting was devoted to the screening of members' pictures, the projection including 9.5, 16, 28 and 35mm. widths, which exemplifies the cosmopolitan nature of the Chicago Cinema Club. Every member was requested to bring a 100 foot roll for projection and those who brought no film were fined twenty five cents.

**Rushes** ■ G. Gronostayski of Vincennes, France, reports three general amateur movie associations in that country. They are the Ciné Amateur Section of the Société Francaise de Photographie, the Amateur Cine Section of the Avant Garde and the Club des Amateurs Cinenastes en France.

■ The Amateur Cine Club of Fresno, Calif., has begun a comedy, reports Vahan Skendarian, president.

■ A cinema section of the Academy of Science and Art of Pittsburgh, Pa., is being planned. Charles K. Archer, president of the Pittsburgh Salon of Photographic Art, and Professor David R. Craig, vice president, are aiding in the organization of the new amateur movie unit. This is the first effort to form a movie club in Pittsburgh but, with aid and cooperation offered from every corner and with organizers already distinguished in the field of photography, the new club promises to rival the oldest and best amateur clubs.

## British amateurs

**Newcastle** ■ Three of the classifications in the current contests being held by the Newcastle and District A. C. A. were recently judged, resulting in the award of first prize in the 16mm. division to James Cameron for *Bird Life On Bass Rock*. Apart from its splendid pictorial quality, this picture was notable for its exact treatment of the life of the Solan goose. Second place in this class was awarded C. Edgar Shaftoe for a film record of a wedding. In the 9.5mm. division, first prize went to T. Temple for *Cabbages And Things*, an entertaining film of farm life, and second prize was awarded to A. S. Wilson for a travel picture, *3,000 Miles Through Europe*. In the title division, the award was given to R. A. Reay for the best set of titles submitted. Judges were A. L. Hitchin and Stephen Arthur.

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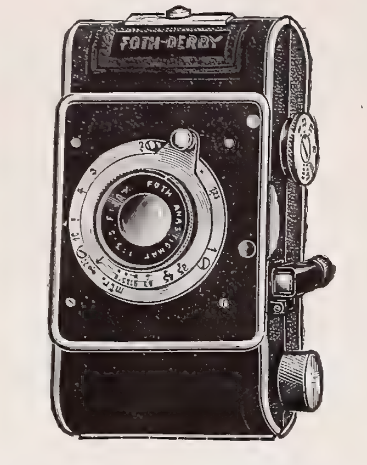

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## Ski shooting

[Continued from page 15]

was hoped for and it was felt that the winter had been a success. Next winter it is hoped the sun will give snow detail and contrasting shadows.

Some things will be done differently, however. More closeups will be taken of the curious and fantastic snow and ice formations near tree line (although the reason more were not secured last winter was the piercing arctic wind which made it agony to change films). Frost laden branches tossed by the wind will not be taken in a "panoram." In taking traveling shots, another skier will precede down the trail directly in front of the camera. More shots of subjects other than skiing will be taken, subjects which add to the story, such as the men before the race, showing their equipment and frost covered clothing, and shots of the futile attempts to build a fire of ice laden wood. Next year's filming will probably result in another list of errors and omissions but it is hoped the above will not be included.

## "Nearer to the heart's desire"

[Continued from page 19]

special boss is attached permanently to the top of the camera; this carries in its base a tripod socket so that the camera can be firmly attached upside down to the tripod for all reverse motion shots.

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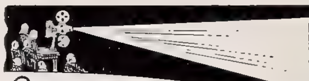

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# Closeups—What amateurs are doing

JAMES W. MOORE

A West African ferryman from Henry C. Wing film

■ A four reel, 16 mm. picture of native life and the medical work of the missionaries in Cameroun, West Africa, has been completed by Henry C. Wing, A. C. L., and edited and titled by Howard E. Wing. Although the film features the life and environment of those natives as affected by white people, an exceptionally interesting section presents life in a village untouched by civilization. Mr. Wing is now making another film in Africa which will be based on a dramatic treatment similar to the professional picture, *Tabu*.

■ When the School of Science building was razed by fire nearly three years ago at Princeton University, undergraduate Laurence B. Rentschler was on hand with his amateur camera, shot two hundred feet of film and thus added a splendid sequence to his growing record of campus life. This was before the days when superspeed emulsions made such filming easy. Now, the almost completed record stands at twelve hundred feet, in the last part of which he depicts on the new film such heretofore unavailable indoor sports as basketball, boxing, fencing, wrestling, handball, gymnastics and rowing practice on machines. His latest achievement has been the filming of Princeton's annual cane spree between the freshman and sophomore classes, a sequence that was shot outdoors at night by the use of flares.

Striking scene of fire recorded by L. B. Rentschler

■ In *Modern Ski Technique*, 800 ft., 16 mm., one will find a splendid example of amateur movie making as the hobbyist's hobby, as in a previously reported sports film, *Tying A Dry Salmon Fly*. A keen devotee of skiing, League member John W. McCrillis, Newport, N. H., has produced a thorough going and generally fascinating film showing all of the essentials which a skier should know in order to ascend a mountain and make a safe descent under constant control. Elementary points such as how to hold the poles, how to climb and how to turn around are shown first. Fifteen different turns are then demonstrated, with admonitions as to what one should and should not do in executing them, and the film concludes happily with scenes showing the practical applications of these turns in actual mountain skiing.

A "ghost town" station, filmed by Richard L. Bare

■ Filming a railroad station without a railway was one of the adventures of League member Richard L. Bare, Modesto, Calif., on a recent trip to the deserted "ghost towns" of Nevada. These places, once active mining communities in a forgotten gold rush of thirty years ago, now stand grass grown, sun scorched and empty. Beside the sequences of the long abandoned railroad station at Rhyolite, which cost more than $40,000 to build, Mr. Bare made scenic studies of Aurora, once a booming town of 15,000, and of its famous Crystal Bar chandelier and of a strange relic of the frontier days, a house built entirely of whiskey bottles.

■ An amateur film has recently taken its place alongside other documents in the cornerstone of a new clubhouse at Compton, Calif. The reel, which was made by a member of the Pathfinder's Club of that city, shows the old clubhouse before its passing, many of the operations in the building of the new one and includes a picture of each member present at the formal opening. The film has been hermetically sealed and will be shown on the reopening of the cornerstone in the distant future.

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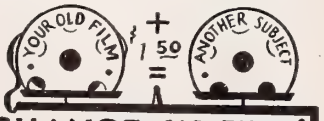

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## The clinic

[Continued from page 11]

I visited a tailor friend and explained my requirements. He made for me a sort of oversize vest on the order of a hunting jacket, of cheap but durable material, with specific pockets to fit lenses, filters and the rest and with provision even for an extra roll of film or two. The result is that I can equip my turrent camera with its standard complement of lenses, carry my color and corrective filters, a roll of color and superspeed film for needed use and a number of other desirable accessories. The cost was only $7.75 in all and it was certainly worth it. The cine jacket can be worn over an ordinary vest and under a suit coat, as it is sleeveless and buttons down the front. It is only slightly larger than an ordinary vest. —*West W. Johnson.*

**Stunt of the month** ■ The use of the small paste letters, sold in packages for alphabet soup, as an aid to title making is the novel and effective idea claimed by League member John H. Ross. He says, "Some of these letters are yellow and some white but the white ones are most desirable. I have eliminated all but a certain brand as these letters are light and very uniform in size and shape. By picking over a ten cent box of letters, one may find hundreds of perfect ones. I use the letters in my small title writer as their size is just right for the area covered. Perhaps the most convenient way to photograph them is to arrange the title surface horizontally so the letters will simply rest in position. However, if it is desired to keep the title in its more usual vertical position, the letters may be fastened in place with a little mucilage or rubber cement. The latter is preferable, as it leaves no spots and can be removed after use. I use a pair of tweezers in placing the letters on the title card. At one side of my work bench, I put a little pool of mucilage or cement, pick up the letters with the tweezers, very lightly touch them to the cement and then place them on the card. These little characters lend themselves very well to animated titles. For a simply achieved and startling effect, one may place the letters upside down on the card to spell out the wording. Then, while the camera is running, the card may be tapped on the edge and the letters will lose their alignment, scatter over the card and perhaps some will fall off. When this is reversed on the screen, it gives the magical effect of the jumbled up letters rearranging themselves. Other uses of the soup letters are many. They may be colored with water colors for color titles or painted black for direct positive work."

## Titles that titillate

[Continued from page 31]

splicing it into the picture and, if done correctly, a very beautiful effect will result. First the background alone will be seen and then waves of color will ripple down and stop at the proper place to form the title's letters.

Another good title for beach or vacation pictures is made by painting the title on a dark board or flat stone with white paint and sprinkling sand on it before it dries. When dry, lay it on the ground at a slight angle and put the camera in place to shoot and then cover the whole rock or board with a thin coating of sand so the title cannot be seen. For effect, a print on it with a hand or bare foot might be made. After a few frames are shot, the sand should be blown off by fanning with a hat or whatever is handy until the lettering is uncovered.

At certain times, it is desired to use a picture for a title background and yet not to mar it by pasting on letters or the like. This can be achieved in several ways. First, if the title is short, cut the letters out of a piece of heavy paper of a contrasting color and lay them on the picture, shooting vertically. Or, one may take a large piece of wallpaper, cut a hole in it through which the picture will show and do the lettering on the wallpaper border. Thus the lettering frames the picture. A third way is to paint the title on a piece of glass or celluloid which can be placed over the picture, shooting both together. If glass or celluloid is used, do the lettering with water colors which can be easily washed off when the title is finished. The regular showcard colors work well on glass but need to be thinned with a little water for card or paper work. Reflections must be avoided if the glass or celluloid is used.

These are but a few suggestions concerning the ways in which original titles may be made. They are capable of many improvements and diversifications but the principle to be desired is that the amateur take an interest in doing these things.

## Educational films

[Continued from page 20]

Ramsay B. Shaw, pioneer in forwarding visual instruction in Canada. With representatives in the provinces, the association will act as clearing house for educational film information and distribution. It has among its aims facilitation of free importation and distribution of British and American instructional films for correlation with

Canadian school and university studies; provision of facilities for filming Canadian educationals and circulation in the United States and British Empire of films on Canada. It is said to have support of Canadian government bureaus and school authorities throughout the Dominion.

■ A series of 16mm. films to accompany teaching suggestions in vocational agriculture is being produced by L. D. Klemmedson, A.C.L., associate professor of agricultural education at the University of Arizona, Tucson.

■ Produced by the Bureau Of Visual Instruction, University of Wisconsin, an excellent three reel film, *Wisconsin, Its Government At Work*, is to be distributed to schools for use in teaching state government.

■ A 16mm. film of sports, various other activities and of faculty and pupils is being made by students of St. Paul (Minn.) Academy to replace the traditional yearbook. Prints will be available to students.

**Welfare** ■ *School Is Over*, 600 ft. 16mm., Passaic Boys' Club Summer Camp film, made by H. H. Vanderberg, A.C.L., camp director, compares moral and physical advantages offered a boy sent to summer camp with those of one left to his own resources in the city. The film will be used as a record of the camp season and as an aid in raising funds to continue the good work of the camp next year.

**Church** ■ Contributing proceeds to missionary work in India, personal 16mm. films of a 'round the world trip have been presented with a lecture to audiences of nearly 10,000 by Oscar L. Bodenhausen, St. Joseph, Mo. Certainly many movie makers have interesting films that could be effectively used to further similar worthy church projects.

**Legal** ■ An eight reel 16mm. film, said by Federal agents to have been secretly taken of a violator of the prohibition laws, was screened in the Kansas City Federal Court recently. The showing came as a surprise to the defendant, it is reported.

■ Evidence as to the amount of traffic at a certain street intersection was recently introduced to a court at Charlotte, N. C., in the form of a 16mm. film produced by George Adams, A.C.L.

**FREE FILMS** ■ *These films, on 16, unless 35mm. is specified, are loaned free except for payment of postage. Requests should be addressed to the Amateur Cinema League, Inc., 105 W. 40th St., N. Y. C., and films desired mentioned by titles. Requests, on receipt, are forwarded to distributors who get in touch with applicants and make booking arrangements. Specific dates cannot be promised until the applicant hears from the distributor. Do not send postage with requests; when it is required, the distributor will notify the applicant. Of course, films should be returned postpaid. Some films are limited to groups, in which cases it is so stated in the review. In applying for films limited to groups, the type and probable size of the audience must be mentioned. Films are not available outside of the United States, unless so stated. Any amateur may apply for films reviewed as this service is not limited to Amateur Cinema League members.*

■ *The Earth's Four Corners*, 200 feet, 16 and 35mm., produced by Visugraphic Pictures, Inc., takes one to various parts of the earth contributing materials for the making of radio tubes. China, Australia, Russia, Brazil, England, Canada, California and Mississippi are visited and processes in the manufacture of the tubes are shown.

■ *The Island of Yesterday*, one reel, 16 and 35mm., reviewed through the Goodyear Tire & Rubber Co., shows a Sumatran jungle turned into a productive rubber plantation. Interesting scenes of natives are included.

■ *Cotton, From Seed To Cloth*, two reels, 16 and 35mm., one of the Harvard series produced by Films Of Commerce, Inc., covers this subject unusually well. A teacher's guide, prepared by Dr. Mather of Harvard, is available on request, as also is a reprint for distribution to the spectators. Available to schools and other large groups.

■ *Through Life's Windows*, one reel, 16 and 35mm., reviewed through the American Optical Company, is an educational film on eyesight which shows headaches, inefficiency in work and accidents to be results of defective vision. By animation and models, the mechanics of the eye are shown and the comparison between the eye and camera lens is drawn. Every movie maker should be interested in the diagram illustrating astigmatism and the film should be of value to schools in impressing the necessity of good vision. Available for groups.

■ *The Apprentice Course*, two reels, 16 and 35mm., reviewed through the General Electric Company, shows how high school graduates are offered several training courses to fit these young men for responsible positions in the G. E. organization. The film covers the work of apprentices in classroom, drafting room, foundry, machine shop and testing laboratory and is available to groups. (See item four, page 20.)

■ *Two Questions—One Answer*, one reel, 16mm., reviewed through the Bell & Howell Co., shows an effective system of apprentice training which equips young men for skilled workmanship and assures industry of a supply of efficient mechanics. Of especial interest for vocational guidance courses, this film is available to schools and industries for group showings. (See item four, page 20.)

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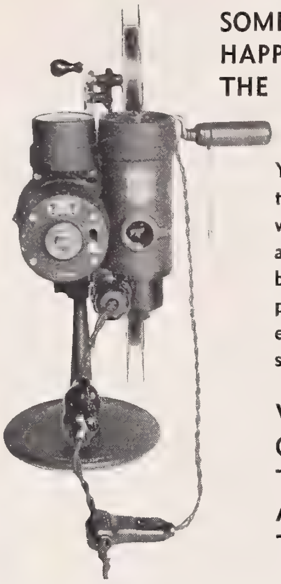

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*Produced by*
ERNEST M. REYNOLDS
165 E. 191st Street, Cleveland, Ohio

## Let us be clear

[Continued from page 12]

one tenth of it and it is the last tenth which gives the place its character, its atmosphere. One may enter a room and exclaim, "This does not appear to be lived in!" An almost identical room will cause one to exclaim, "Now, this looks like a home!" The difference may be the placing of a few cushions, the arrangement of seats in relation to sources of light, showing that people do use them to sit in and read in, the casual appearance of a morning newspaper carelessly folded in the wrong place, next to a pair of spectacles. These details are the expository paragraphs of photography.

In the studios, the dressing of the set is left to the chief property man, subject to approval by the assistant director when he sees the things in place. A property man's list of the simplest cottage interior or plain living room would make the novice dizzy, running as it does into scores of items without which the scene would look unreal or false. (From the amateur photoplay viewpoint, probably the greatest single advantage of the new superspeed film is that it will make possible the use of real interiors instead of more or less fabricated sets, too often lacking the vital spark that comes from trifles.) These odds and ends, judiciously selected, can be made highly expressive of the social standing, the financial circumstances, the family relationship, even the individual temperaments of the people concerned. Even the property man's written list is subject to interpretation according to the script. The wide range between old fashioned, conservative, middle class, refined, luxurious and exotic, means that, for every piece selected, there must be a deliberate choice of effect.

It makes all the difference between one characterization and another whether a girl is leading two borzois or one police dog.

The amateur producer who takes for granted that his audience will understand what is on his mind and that it will judge solely by the overt acts, is courting failure because he is not doing with his medium what the writer does with his. He is neglecting the expository material which alone can prepare the spectator for the developments of character and situation which constitute the plot. The more faithfully those incidents are planned—indirectly, subtly but unmistakably—the more smoothly will the action proceed to a climax. Let us not despise the bridges we have to cross.

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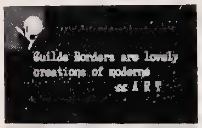

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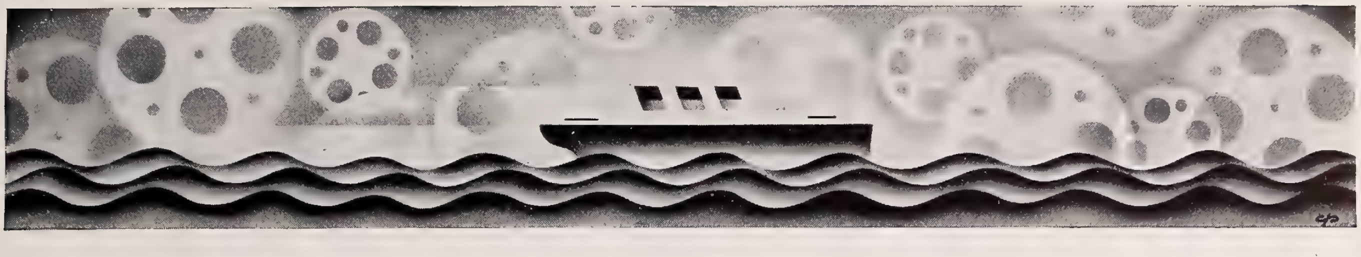

# AROUND THE WORLD WITH MOVIE MAKERS

**An International List Of The Dealers Who Carry This Magazine — VISIT THEM!**

## UNITED STATES

### ARIZONA

Tucson: T. Ed. Litt, Cor. Congress & Stone.

### ARKANSAS

Texarkana: H. V. Beasley Co., 200 E. Broad St.

### CALIFORNIA

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
J. F. Hink & Son, Shattuck & Kittredge.
Fresno: Potter Drug Co., 1112 Fulton Ave.
Shaver Lake Photo Shop, 910 Arthur Ave.
Glendale: Cine-Electric & Optical Studio, 163 S. Central Ave.
Kug-Art Photo Service, 507 W. Colorado Blvd.
Mowry's Photo Service, 223 S. Brand Blvd.
Hollywood: Hollywood Camera Exchange, 1511 N. Cahuenga Blvd.
Hollywood Camera Shop, 1442 N. Highland Ave.
Hollywood Citizen, 6366 Hollywood Blvd.
Hollywood Film Enterprises, Inc., 6058 Sunset Blvd.
Strasburg's of Hollywood, 6730 Hollywood Blvd.
Long Beach: Wier's Photo Shop, 142 Pine Ave.
Winstead Bros. Inc., 244 Pine Ave.
Los Angeles: Billy Burke Home Movies, 5372 Wilshire Blvd.
Eastman Kodak Stores, Inc., 643 S. Hill St.
Educational Project-O Film Co., 129 W. Second St., American Bank Bldg.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
B. B. Nichols, Inc., 731 S. Hope St.
Schwabacher-Frey Stationery Co., 734 S. Broadway.
Wilshire Personal Movie Co., 3150 Wilshire Blvd.
Oakland: Adams & Co., 380 14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Wylie Wells Kelley Film Lab., 829 Harrison St.
Palo Alto: David Keeble.
Pasadena: The Flag Studio, 59 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Porterville: Claubes' Pharmacy, 501 N. Main St.
Riverside: F. W. Twogood, 700 Main St.
San Bernardino: Steele's Photo Service, 370 D St.
San Diego: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth St.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
Homer C. Miller, 531 B St.
San Francisco: Cine Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Trainer-Parsons Optical Co., 228 Post St.
Westwood Cinema Studios, 1608 Ocean Ave.
San Jose: Webb's Photo Supply Store, 66 S. First St.
San Pedro: Sunset Photo Supply, Inc., 319 W. 6th St.
San Rafael: Webb & Rogers, 4th and B. Sts.
Santa Ana: Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: J. W. Collinge, 1127 State St.
Tri Counties Electric Supply Co., 27 Parker Way.
Santa Monica: Bertholf Photo Finishng, 1456 Third St.
Stockton: Logan Studios, 20 N. San Joaquin St.
Peffer Music Co., 40 S. California St.
Ventura: Bartlett Co., 412 E. Main St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.
Whittier: Maxwell C. Peel, 226 E. Philadelphia.

### COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Haanstad's Camera Shop, 404 Sixteenth St.
Kendrick-Bellamy Co., 16th St. at Stout.

### CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Greenwich: Gayle A. Foster, 9 Perryridge Rd.
Hartford: Harrison Harries, 255 Franklin Ave.
Harvey & Lewis Co., 852 Main St.
Watkins Bros., Inc., 241 Asylum St.
Middletown: F. B. Fountain Co., 483 Main St.
Naugatuck: Leary's Drug Store, 217 Church St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25 Broadway.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm Inc., 139 W. Main St.

### DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Bros., duPont Bldg.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

### DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607-14th St., N. W.
Fuller's & d'Albert, Inc., 815-10th St., N. W.
Robbin's, National Press Bldg., 529-14th St., N. W., opposite Willard Hotel.

### FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.
Jacksonville: H. & W. B. Drew Co., 46 W. Forsyth St.
Miami: Miami Photo Supply Co., 12 N. E. First Ave.
Tropical Camera Stores, Inc., 123 Second St., N. E.
Palm Beach: Robison's Camera Shop, 206 Royal Palm Way.
St. Petersburg: Robison's Camera Shop. 410 Central Ave.

### GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

### IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.

### ILLINOIS

Chicago: ***BASS CAMERA CO., INC.,*** 179 W. Madison St.
***CENTRAL CAMERA CO.,*** 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 So. La Salle St.
1645 Orrington Ave.
105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Ideal Pictures Corp., 26 E. 8th St.
***W. W. KIMBALL CO.,*** Motion Picture Dept., 31 E. Jackson Blvd.
Lyon & Healy, Inc., Jackson Blvd. & Wabash Ave.
Norman-Willets Co., 318 Washington St.
Post Office News Co., 37 W. Monroe St.
Royal Radio Co., Cine Dept., 661 N. Michigan Ave.
Seamans. Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 918 Irving Park Blvd.
Von Lengerke & Antoine, 33 S. Wabash Ave.
Wolk Camera Co., Opp. Post Office, 219 S. Dearborn St.
Danville: Plaster Drug Co., 108 N. Vermillion St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Highland Park: Hattstrom & Sanders, Inc., 391 Central Ave.
Moline: Seaholms Kodak Headquarters, 1507 Fifth Ave.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
Rockford: Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

### INDIANA

Fort Wayne: Howard Co., 112 W. Wayne St.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

### IOWA

Burlington: Sutter Drug Co., 3rd and Jefferson St.
Carroll: Rexall Store, 120 W. 5th St.
Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Lynn's Photo Finishing, Inc., 419 Pierce St
Waterloo: Seehawk Camera Shop-Studio, 189 W. 4th St.

### KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.

### KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

### LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

### MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Bangor: Francis A. Frawley, 104 Main St.

### MARYLAND

Baltimore: Eastmann Kodak Stores, Inc., 309 N. Charles St.
Stark-Films, 219 W. Centre St.
Zepp-Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

### MASSACHUSETTS

Boston: James W. Brine Co., 92 Summer St.
Charles H. Chase, 44 Bromfield St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Brockton: Iris Pharmacy, 230 Park Blvd.
Raymond C. Lake, 218 Main St.
Lowell: Donaldson's, 75 Merrimack St.
New Bedford: J. Arnold Wright, 7 S. 6th St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Pitman Homovie Service, 45 Summit Ave.
Ernest L. Vent Motion Picture Service, 53 Washington St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
C. Rogers & Co., 1245 Main St.
Tewksbury: Mark J. McCann, 23 North St.
Worcester: J. C. Freeman & Co., 376 Main St.
L. B. Wheaton, 368 Main St.

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*(Continued from page 39)*

### MICHIGAN

Bay City: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
Detroit: ***CLARK CINE-SERVICE***, Rm. 203-4, Professional Bldg., 10 Peterboro.
  Crowley, Milner & Co., Sixth Floor, Dept. 124.
  Detroit Camera Shop, 325 State St.
  Eastman Kodak Stores, Inc., 1235 Washington Blvd.; 156 Larned St.
  J. L. Hudson Co., Dept. 290.
  Metropolitan Motion Picture Co., 2310 Cass Ave.
  E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Jackson Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
  Vans Cine Service, 600 Prudden Bldg.
Saginaw: Heavenrich Bros. & Co., 301 Genesee

### MINNESOTA

Duluth: Eastman Kodak Stores Co., 330 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
  Gospeter's Blue Front, 1006 Nicollet Ave.
  Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
  E. B. Meyrowitz, Inc., 825 Nicollet Ave .
  National Camera Exchange, 5 S. Fifth St.
St. Paul: Co-operative Photo Supply Co., 381-3 Minnesota St.
  Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
  E. B. Meyrowitz, Inc., 358 St. Peter St.
  St. Marie Cigar & News Co., 96 E. 5th St.

### MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 915 Grand Ave.
    1006 Main St.
    21 E. 11th St.
  Hanley Photo & Radio Shop, 116 E. 10th St.
St. Louis: A. S. Aloe Co., 707 Olive St.
  Eastman Kodak Stores, Inc., 1009 Olive St.
  Erker Bros., 608 Olive St.
  Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
  Geo. D. Fisher & Co., 915 Locust St.
  Richard Hardcastle Co., Paul Brown Bldg., Olive at 9th St.

### NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O. St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.

### NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

### NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Hawthorne: Hawthorne Home Movie Service, 52 MacFarlan Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Kearny: Kearny Prescription Pharmacy, 238 Kearny Ave., cor. Bergen Ave.
Lakewood: Artist's Photo Service, 19 Fourth St.
Maplewood: John H. Osmun, 174 Maplewood Ave.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Morristown: Ajemian Camera Shop, 35 South St.
Newark: Anspach Bros., 838 Broad St.
  L. Bamberger & Co., Camera Dept.
  Fireman's Drug Store, Market and Broad.
  J. C. Reiss, 10 Hill St.
  Schaeffer Co., 103 Halsey St.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Summit: D. A. Ryer, Inc., 35 Summit Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
  Howard E. Thompson, 35 Newkirk Ave.
Union City: Heraco Exchange, Inc., 611 S. Bergenline Ave.
Vineland: Robbins Photo Service, Inc., 615 Landis Ave.
West Englewood: C. M. Vanderbilt, Inc., 374 Briarcliffe Rd.
West New York: Rembrandt Studio, 462 Bergenline Ave.

### NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail".

### NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
  E. S. Baldwin, 32 Maiden Lane.
  F. E. Colwell Co., 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
Brooklyn: Abraham & Straus, Inc., Dept. 120, Fulton and Hoyt Sts.
  Geo. J. McFadden, Inc., 202 Flatbush Ave.
  ***J. NAVILIO***, 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
  Hauser Bob Studio, 11 W. Tupper St.
  Buffalo Photo Material Co., 37 Niagara St.
  United Projector & Film Corp., 228 Franklin St.
Corning: Ecker Drug Store, 47 E. Market St. at Cedar.
Goshen: T. H. Finan.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
  Treman, King & Co., care of Geo. E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Artist's Photo Service, 219 Huguenot St.
  Home Movies, 30 Dvision Street.
  Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
  American News Co. and its Subsidiaries, 131 Varick St.
  Bloomingdale's, Lexington Ave. at 59th St.
  J. H. Boozer, 173 E. 60th St.
  City Camera Co., 110 W. 42nd St.
  City Radio, 42 Cortlandt St.
  Abe Cohen's Camera Exchange, 120 Fulton St.
  Columbus Photo Supply, 146 Columbus Ave.
  Cullen, 12 Maiden Lane.
  Davega, Inc., 111 E. 42nd St.
    152 W. 42nd St.
  Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
    235 W. 23rd St.
    745 Fifth Avenue
  ***FILM FEATURETTES, INC.***, 130 W. 46th St.
  H. & D. Folsom Arms Co., 314 Broadway.
  Gall & Lembke, Inc., 7 E. 48th St.
  Gillette Camera Stores, Inc., 117 Park Ave.
  Gimbel Bros., Dept. 575, 33rd St. and Broadway.
  Gloeckner & Newby Co., 9 Church St.
  Herbert & Huesgen Co., 18 E. 42nd St.
  Leonard F. Kleinfeld, 146 West St.
  Lowe & Farley, News Stand, Times Bldg.
  Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
  ***LUMA CAMERA SERVICE, INC.***, 302 W. 34th St.
  Marcus Photo Service, 1170 St. Nicholas Ave.
  Medo Photo Supply Corp., 323-325 W. 37th St.
  Meta Photo Supply Co., 122 Cedar St.
  E. B. Meyrowitz, Inc., 520 Fifth Ave.
  ***MOGULL BROS.***, 1944 Boston Rd.
  New York Camera Exchange, 109 Fulton St.
  Y. Nomi, 174 W. 95th St.
  Parker and Battersby, 146 W. 42nd St.
  Pickup & Brown, 368 Lexington Ave.
  ***RAB SONS***, 1373 Sixth Ave.
  G. Tankus, 837 Seventh Ave.
  ***WILLOUGHBYS***, 110 W. 32nd St.
Pelham: Kolf & Crawford, 129 Wolf's Lane.
Poughkeepsie: Marshall's Gift Shop, 341 Main St.
Rochester: Marks & Fuller Co., 36 East Ave.
  Sibley, Lindsay & Curr Co., Camera Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Alex. Grants Sons, 119 E. Washington St.
  Francis Hendricks Co., Inc., 339 S. Warren St.
  Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Edwin A. Hahn, 223-225 Columbia St.
Yonkers W. J. Dolega, 242 Nepperhan Ave.
  Joseph F. Blatzheim, 4-6 Riverdale Ave.

### NORTH CAROLINA

Charlotte: The Rendezvous, 317 S. Church St.
  W. I. Van Ness & Co., 213 Tryon St.

### OHIO

Akron: Pockrandt Photo Supply Co., 16 N. Howard.
Canton: Roth & Hug Co., 539 N. Market Ave.
  Ralph W. Young, 139 Cleveland Ave., S. W.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
  Huber Art Co., 124-7th St., W.
  John L. Huber Camera Shop, 416½ Main St.
  L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
  Eastman Kodak Stores, Inc., 806 Huron Rd.
    347 Euclid Ave.
    1915 E. 9th St., Union Trust Bldg.
  Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
  Halle Bros. Co., 1228 Euclid Ave.
  Higbee Co., Public Square.
  Home Movies Co., 1501-7 Superior Ave.
  Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
  Columbus Photo Supply, 62 E. Gay St.
  Don McAlister, 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
  Shea & Williams, 2028 E. Third St.
Lima: Hunter Drug Store, Lima Trust Bldg., 49 Public Sq.
Portsmouth: F. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
  Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
  A. C. Saunders, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

### OKLAHOMA

Oklahoma City: H. O. Davis, 106 S. Hudson St.
  Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.

### OREGON

Eugene: Carl Baker Film Shop, 698 Willamette St.
  Stevenson's, Inc., 764 Willamette St.
Pendleton: Floyd A. Dennis.
  J. T. Snelson, 608 Garden St.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
  Lipman-Wolfe & Co., Kodak Dept.
  Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

### PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly & Green, 1026 Peach St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: F. W. Buchanan, Dibert Bldg.
  Johnstown News Co., 115 Market St.
Lancaster: Darmstaetter's, 59 N. Queen St.
Lebanon: Harpel's, 757 Cumberland St.
Philadelphia: G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
  Eastman Kodak Stores, Inc., 1020 Chestnut St.
  Home Movie Studio, 20th and Chestnut Sts.
  Klein & Goodman, 18 S. 10th St.
  MacCallum, Inc., 132 S. 15th St.
  Strawbridge & Clothier, Market, Eighth & Filbert Sts., Dept. 201.
  John Wanamaker, Dept. 56.
  ***WILLIAMS, BROWN & EARLE, INC.***, 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
  B. K. Elliott & Co., 126-6th St.
  Joseph Horne Co., Magazine Dept.
  Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
  Root's Kamera Exchange, 312 Diamond St.
Reading: W. F. Drehs, 541 Court St.
Scranton: Jermyn Bros., 205 N. Washington Ave.
  Scranton Home Movies Library, 316 N. Washington Ave.
Shamokin: Jones Hardware, Sporting Goods Dept., 115 E. Independence St.

### RHODE ISLAND

Newport: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
  Starkweather & Williams, Inc., 47 Exchange Pl.
Woonsocket: Joseph Brown Co., 188 Main St.

### TENNESSEE

Chattanooga: Englerth Photo Supply Co., 722 Cherry St.
Jackson: Southern Pictures Corp.
Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church Ave.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

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Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
  E. G. Marlow Co., 1610 Main St.
El Paso: Don Thompson, Inc., 308 E. San Antonio St.
Fort Worth: Camera Store, 113 W. Sixth St.
  Chas. G. Lord Optical Co., 704 Main.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 209 Alamo Plaza.
  Lee Film Co., 716 E. Elmira St.

### UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 S. Main St.
  Shiplers, 144 S. Main St.

### VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.

### WASHINGTON

Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Spokane: John W. Graham & Co., Dept. 4, 707-11 Sprague Ave.
Joyner Drug Co., Howard & Riverside Ave.
Wenatchee: Wheeler's Photo & Gift Shop, 33 N. Wenatchee Ave.

### WEST VIRGINIA

Charlston: S. Spencer Moore Co., 118 Capitol St.
Wheeling: Twelfth St. Garage, 81-12th St.

### WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Photoart House, 212 State St.
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Eastman Kodak Stores, Inc., 427 Milwaukee St.
**Photoart House of Milwaukee, 220 Wells St.**
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Waukesha: Warren S. O'Brien Commercial Studio, 353 Broadway.

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Honolulu: Honolulu Photo Supply Co., 1059 Fort Street.

### PHILIPPINE ISLANDS

Manila: Denniston, Inc., 123 Escalta.

## OTHER COUNTRIES

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*Cape Province*

Cape Town: Kodak (South Africa) Ltd., "Kodak House, "Shortmarket and Loop Sts.
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Durban: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

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Johannesburg: Kodak (South Africa) Ltd., "Kodak House," Rissik St.

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Johannesburg: City Photo House, 52 Kerk St.

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Buenos Aires: Casa Alex, Alex y Carlos Connio, Maipu, 456.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

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*New South Wales*

Sidney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.

*Queensland*

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

*South Australia*

Adelaide: Harringtons, Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

*Tasmania*

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

*Victoria*

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
McGill's Agency, 179 Elizabeth St.

*West Australia*

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

### AUSTRIA

Vienna: Siegfried Wachtl. VII Neubaugasse 36.

### CANADA

*Alberta*

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

*British Columbia*

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.
Rundle, Ltd., 531 Granville St.

*Manitoba*

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Film & Slide Co. of Canada, Ltd., 205 Paris Bldg., Portage Ave.

*Ontario*

Hamilton: W. E. Hill & Bro., 90 W. King St.
Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.
Film & Slide Co. of Canada, Ltd., 156 King St., W.
Lockhart's Camera Exchange, 29 Richmond St., W.

*Quebec*

Montreal: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
Film & Slide Co. of Can., Ltd., 104 Drummond Bldg.
Gladwish & Mitchell, 7 Cypress St.
Home Films, Ltd., 1440 St. Catherine St., W.

*Saskatchewan*

Regina: ***REGINA PHOTO SUPPLY, LTD.,*** 1924 Rose Street.

### CHILE

Santiago: Casa Heffer, Calle Estado 242.

### CHINA

Hong Kong: Pharmacy, Fletcher & Co., Ltd., 26 Queen's Rd., Central.
Shanghai: Chiyo Yoko Photo Supplies, 393 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.

### CUBA

Havana: "La Bohemia" Bookstore, Neptune 2B.

### CZECHOSLOVAKIA

Prague: Emil Wachtl, Specialists in Cynecameras, Senovazuna, 8 and Narodni tr. 26.

### DENMARK

Copenhagen K: Kongsbak and Cohn, Nygade 2.
V: Kodak Aktieselskab, Ostergada.
S. Skotner, Amalievej 14

### EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pasha St. and Ramleh Sta.

### ENGLAND

Birmingham: Kodak, Ltd., 42 Corporation St.
Blackburn: E. Gorse, 86 Accrington Rd.
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Harrogate: A. R. Baines, 39 James St.
Kent: F. J. Bedson, 50 Widmore Rd., Bromley.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C. 2: Horne's Camera Mart, 58 Old Broad St.
N. 13: Camera Craft Ltd., Camera Corner, Palmers Green.
N. W. 11: Photographia; 873 Finchley Rd., Golders Green.
S. E. 6: A. O. Roth, 85 Ringstead Rd., Catford.
S. W. 1: Kodak, Ltd., 96 Victoria St.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
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Service Co., Ltd., 289 High Holborn.
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111 Oxford St.
W. 5: Bruce's, Ltd., 28-28 A Broadway, Ealing.
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Newcastle-on-Tyne: Kodak Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

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Paris: Tiranty, 91 Rue Lafayette.
I: M. Assemat. 95 Rue des Petits-Champs.
XVII: LeGrimoire, 182 Blvd. Berthier.

### HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Foto Schaap & Co.. Spui 8.
Den Haag: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred Hendriklaan 196.
Gronnigen: Capi, 3 Kleine Pelsterstraat.
Nijmegen: Capi, 13-17 van Berchenstraat.
Capi, Broerstraat 48.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

### HUNGARY

Budapest, iv: Pejtsik Karoly, Varoshaz, U-4.

### INDIA

Ahmebabad: R. Tolat & Co., Bawa's St. Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Road.
Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
M. L. Mistry & Co., 46 Church Gate St., Fort.
Calcutta: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.
M. L. Shaw, Ltd., 7c Lindsay St.

### ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (29).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

### JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Fukada & Co., 2 Chome Kitakyutaro Machi, Higashiku.
Shueisha, 25, Kitahama 4 Chome, Higashiku.
T. Uyeda & Co.. No. 4 Junkeimachi Shinsaibashi-suji Minami-ku.
Tokyo: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi.

### MEXICO

Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Kodak Mexicana, Ltd., Independencia 37.

### NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-172 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Waterworths, Ltd., 705 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Prince St.
Greymouth: L. A. Inkster, Mawhera Quay.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
Waterworths, Ltd., 216 Lambton Quay.

### NORWAY

Oslo: J. L. Nerlien A/S Nedre Slotsgate 13.

### SCOTLAND

Aberdeen: James E. Henderson, Ltd., 164 Union St.
Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.
Paisley: J. Lizars, 27 High St.

### SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

### SPAIN

Barcelona: Catalonia S. A., Ronda San Pedro 3.
Bilbao: Ignacio Amann, agent for Bell & Howell. Colon de Larreategui 9.
Madrid: Kodak Sociedad Anonima, Puerta del Sol. 4.
Avenida Conde Penalyer 21.

### STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.
Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio and Photo Co., 55-3 High St.

### SUMATRA

Medan: Y. Ebata & Co.. 69 Kesawan.

### SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.

### SWITZERLAND

Basel: Wilhelm Dierks, Friestrasse 74 (Sodeck).
H. Strubin & Co., Cine Service. Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Lewis Stalder (Photo-Hall). 5 Rue de la Confederation.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: Ganz & Co., Bahnhofstrasse 40.
M. M. Gimmi & Co.. Haus zur Sommerau-Stadelhoferplatz.
Zulauf (Vorm, Kienast & Co.). Bahnofstr, 61

### VENEZUELA

Caracas: Edo. Vogeler & Co., Apartado 470.
Maracaibo: MacGregor & Co., Apartado Postal No. 197.

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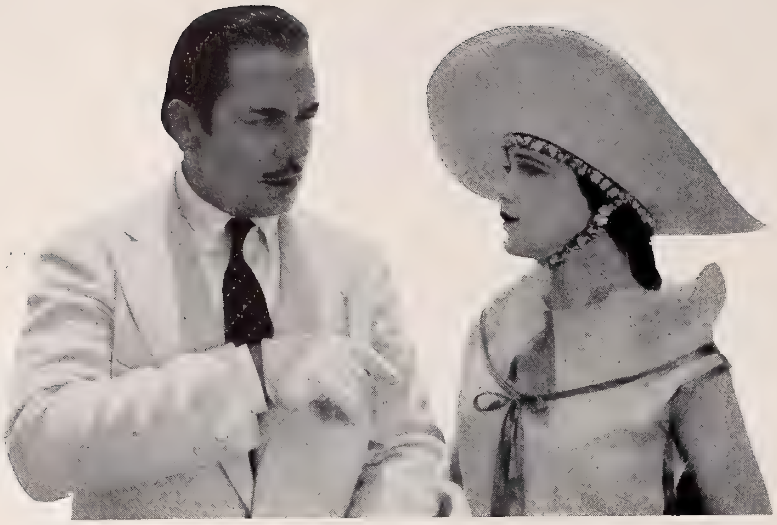
**MOVIE MAKERS**

**105 West 40th Street**
**New York City**



# THE COMING OF AMOS

***DeMille picture, featuring Rod LaRocque, Noah Beery and Jetta Goudal.***

A Russian Princess is abducted by conspirators and imprisoned by the villain. She is followed by the hero who vanquishes the guard, enters the castle, overpowers the villain, rescues the Princess and finishes in a blaze of romantic glory. Don't miss it!

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*Subsidiary of Eastman Kodak Co.*

# The extra speed you need

# for Winter movies

IT IS always pleasant to know that the film in your camera has extra speed for the poorly-lighted subject.

In fact, during the winter months, this extra speed often decides *yes or no* for many shots.

With speed a factor, Agfa Supersensitive Pan is serving movie-camera users admirably. And, with this speed, it has amazing latitude and color sensitivity that are so important to the screen results you expect.

You will find many new opportunities for interesting movies, both indoors and out, when you use Agfa Supersensitive Pan — the film that many have said means "an extra hundred watts in your projector".

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Agfa

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## PANCHROMATIC
REVERSIBLE
## 16 mm. CINE FILM

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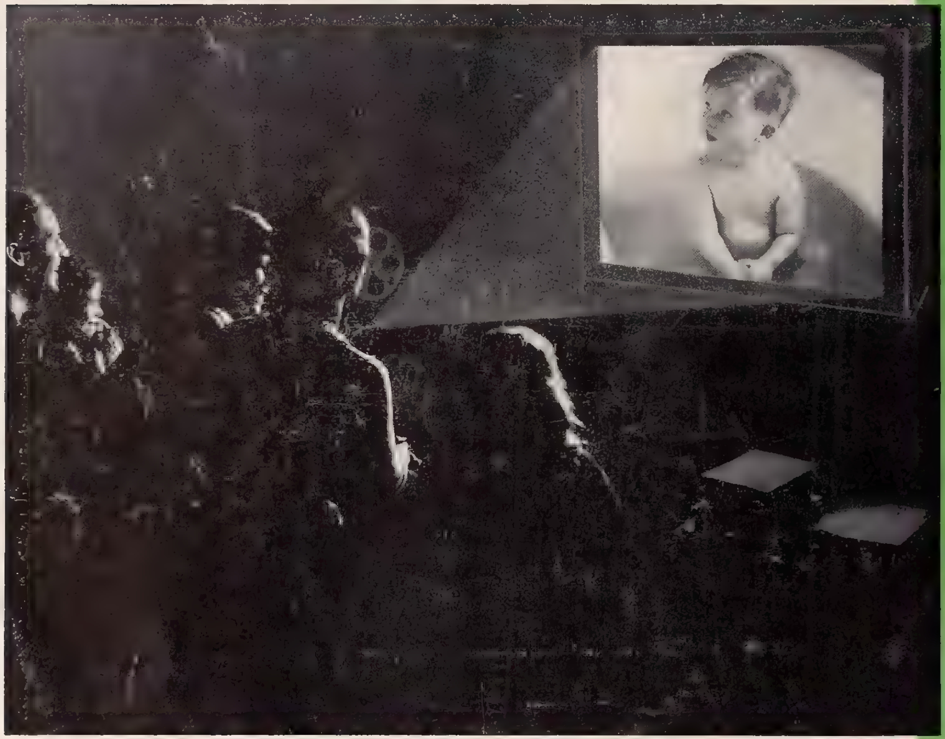
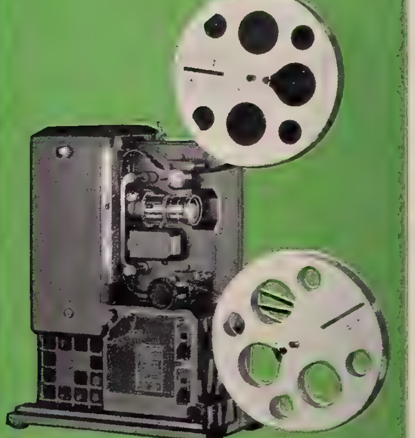
Agfa Ansco Limited, 204 King Street East, Toronto, Ontario

# The same movies...
# *but what a different show!*





*Kodascope, Model K, complete, $160. With carrying case, $175. Operates on 100-125 volts, A.C. or D.C.*

## KODASCOPE, MODEL K, adds brilliant beauty to your pictures...makes it easier to project them than before

A REAL SURPRISE awaits you...a startling revelation. Here's how you get it. Here's what you do.

Select a few of your favorite movies. Bring them to your Ciné-Kodak dealer. Let him project them for you with Kodascope, Model K.

The same movies, but what a different show! Now, they sparkle with new brilliance. You'll readily agree that the "K" provides a quality of projection that you'd hardly expect to see outside a modern theater.

A special 260-watt lamp with decentered filament supplies the illumination necessary for maximum brilliance. Then, too, there is a light-trapped lamp house that's a big help, especially for Kodacolor.

Check "K's" convenience features, too. The alternate floor lamp and projection lamp switch. The motor-driven rewind that whirls 400 feet of film back on the supply reel in less than thirty seconds. The rewind lever which is automatically disengaged when you start to project the next reel. A central oiling point that lubricates the most important bearings. Surely, no other home movie projector *at any price* can match the "K's" efficiency, convenience, and superlative projection qualities.

Compare Model K with your present projector... at your Ciné-Kodak dealer's today.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

### NEW FEATURES OF THE "K"

1. Special 260-watt lamp and optical system provide maximum brilliance.
2. Light-trapped lamp house reduces stray light leaking into the room during projection.
3. Improved cooling system incorporates new type fan.
4. Receptacle for plugging in bridge or table lamp so that when Kodascope lamp switch is on, the room light is off.
5. All exposed metal parts are heavily chromium plated.
6. Controls readily accessible on panel.
7. Lens mount permits interchanging of lenses of various focal lengths.
8. Illuminated ammeter is supplied as standard equipment.
9. Illuminating system attached to hinged door of lamp house for easy cleaning and replacement.
10. Oversize bearings assure long life.

# MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

25c

FEBRUARY, 1932

# It's the Extra Speed

**that permits Agfa to give such remarkable movies outdoors and**

# indoors

EXTRA speed is a feature of Agfa Supersensitive Panchromatic Film.

It makes possible the finest outdoor movies under all light conditions—even on dull, overcast days and in the subdued illumination of woods and narrow streets. With a filter, it is excellent for snow scenes.

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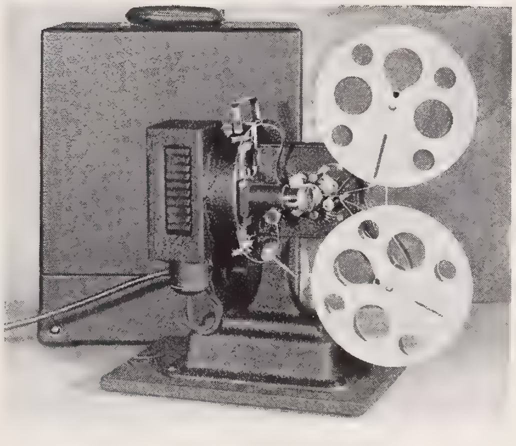
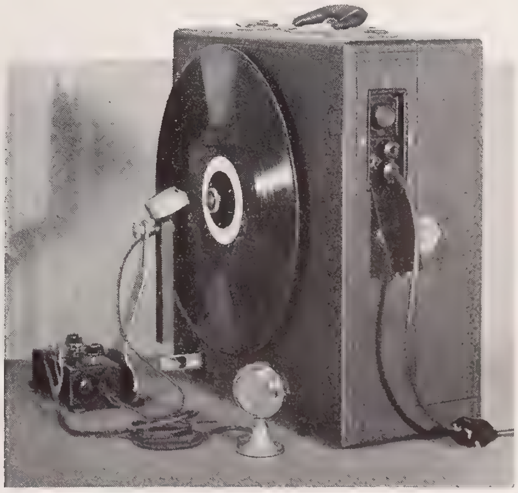


Model 7 Projector with 300 Watt Lamp, all accessories, and carrying case..$175

● ●

Animatophone complete with carrying case and with 5 tube cine speaker..$500



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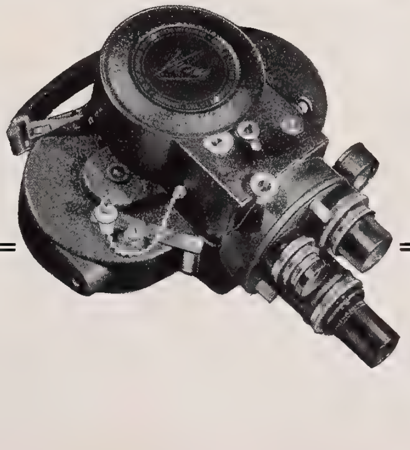
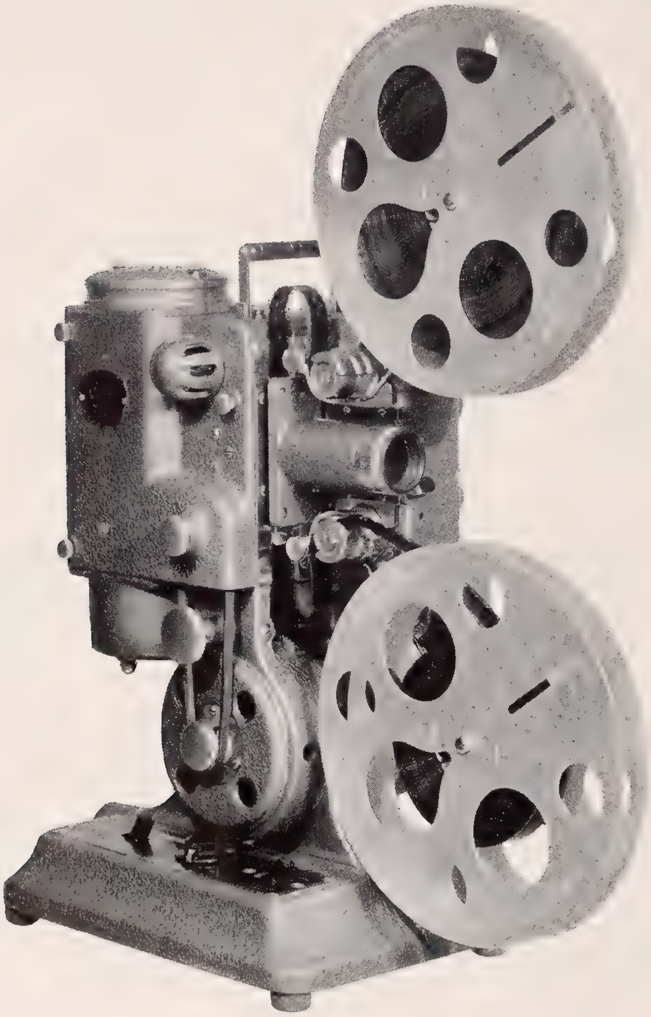


Model 5 Camera
with VISUAL
FOCUSING
$220

# A 400 WATT AMPRO for $175.00



*The Ampro Precision Projector, Model AS with 400 watt Biplane Filament Lamp, seal-grain black finish, nickled parts and standard case, $175.00.*

*Model AD (illustrated) with 400 watt Biplane Filament lamp, seal-grain bronze finish, chromium plated parts, automatic pilot light and deluxe case, $200.00.*

Now—you can enjoy 400 watt illumination without having to pay a premium for it.

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Atlas Educational Film Co., 821 Market Street, San Francisco

## The AMPRO
## PRECISION PROJECTOR

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JAN 29 1932

MOVIE MAKERS
The magazine of the Amateur Cinema League, Inc.

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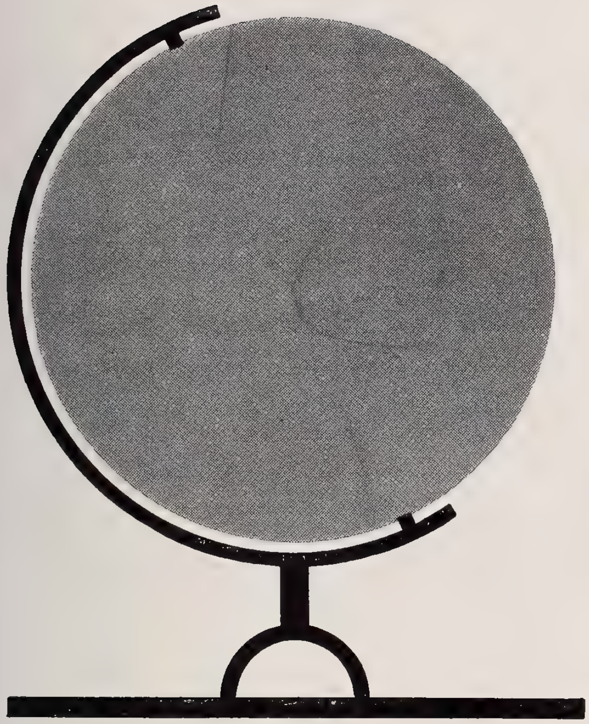

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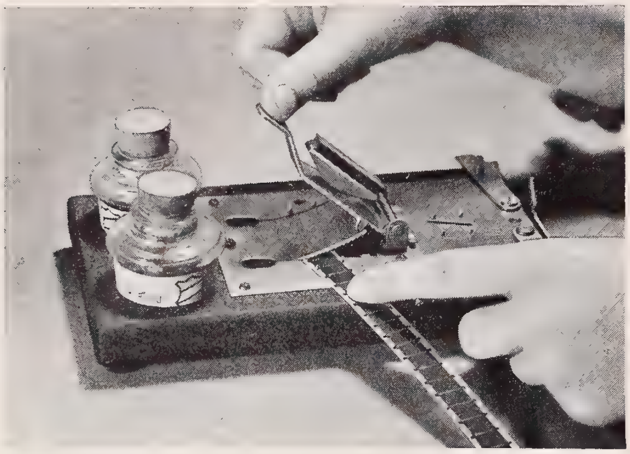
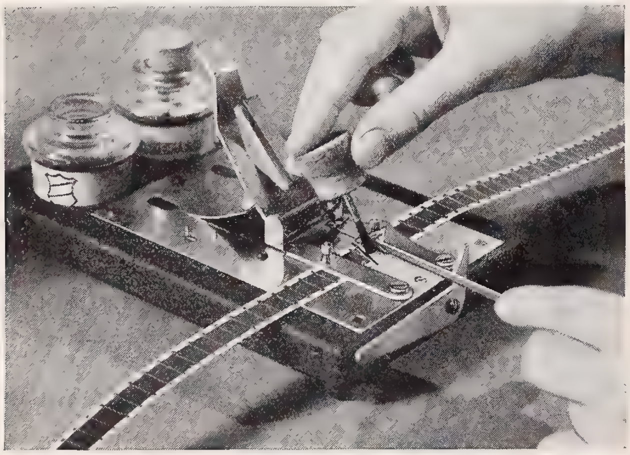
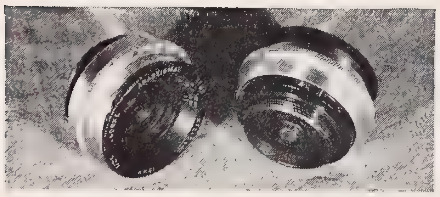
# E*asy as making* children's cutouts



Cutting the film with the famous B & H Splicer. Note the pilot pins that hold film in the correct position, and the simplicity of the operation.



Spreading a layer of film cement on the film, preparatory to pressing the ends together with the clamp.



FILM CEMENT

(At right) *B & H Film Cement,* identified by the blue and gold label, was especially developed for most effective splicing of safety film. Contains only highest quality chemicals. Furnished in 1 ounce nontipping bottle with combination cork and brush. One bottle is furnished with each splicer outfit. Additional bottles, 25 cents.

(At left) *The Cooke 15 mm. f/2.5 Lens in Focusing Mount*—a new Cooke lens (pictured above) which is even more useful than the Cooke 15 mm. *f*/2.5 universal focus lens, a most popular unit since its announcement last July. The new lens can be focused on objects as close as 8 inches. The universal focus lens is sharp at from five feet to infinity. Both lenses, at only 25 feet, include a picture area *16½ feet wide!* These are the only lenses of their focal length that do not interfere with the rotation of the Filmo 70-D turret head. The focusing mount lens, $55. The universal focus lens, $45.

## *and the splice as it should be...*

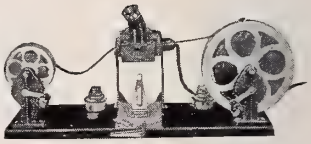
Splicing is easy . . . as easy as making children's cutouts . . . when you use a Bell & Howell Diagonal Splicer.

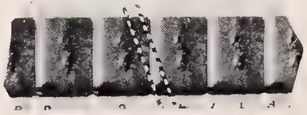
Pilot pins hold the film in precisely the correct position for each simple operation. Just push the blade to cut each film end on a diagonal. Scrape off the emulsion from one film end. Brush on a little film cement, close the pressure clamp . . . and there you are. Actually, telling about it takes longer and sounds more formidable than doing it.

And the splice is as it should be . . . virtually as strong and flexible as the original film. The diagonal splice gives more bonding area, leaves the perforations intact and uninjured and distributes the pull of each pair of projector sprocket teeth so that one tooth engages on one side of the splice, its mate on the other side. No film stiffness to cause trouble while running through the projector, no pulling apart so that you must stop in the middle of a showing for repairs.

This diagonal splice is the basic feature of all Bell & Howell 16 mm. film splicing equipment, the Combination Rewinder and Splicer and the B & H Film Editor as well as the simple Splicer. With such fine and convenient splicing equipment offered, there's no reason why anyone should be content with poor splices in film, no reason to show a brief 100 feet when assemblies in 400 foot reels are so easily made. And the simple B & H Splicer costs only $7.50. See the nearby Filmo dealer.

*B & H Film Editor.* With the B & H diagonal splicer on the base, this complete editing outfit offers also a magnifying, illuminating picture-viewer and a two-way geared rewinder. B & H Film Editor, complete, $40. B & H Combination Rewinder and Splicer, $14. Rewinder only, $6.



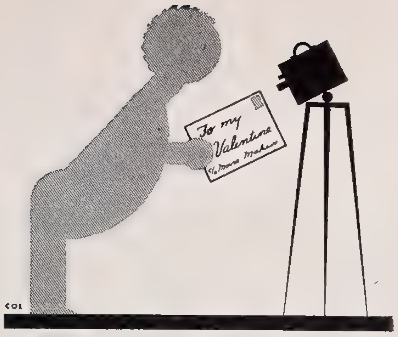


The diagonal splice made with all B & H 16 mm. film splicers. Notice that one perforation of the pair is on one side of the splice while the companion perforation is on the other side.

# BELL & HOWELL
# FILMO

Personal Movie Cameras and Projectors

Bell & Howell Co., 1843 Larchmont Ave., Chicago; New York, Hollywood, London (B. & H Co., Ltd.) Est. 1907.



WHEN, in 1926, the pioneers of the Amateur Cinema League brought this organization into being, they planned for its future in a manner that predicted an association very different to the 1926 model for bodies of enthusiasts about a hobby. At that time, button wearing, convention holding, convivial fraternizing, regional gathering and emphasis on the social features of any grouping of people were typical of the period when everybody had plenty of money to enjoy life and was fair game for the "organizer."

The Amateur Cinema League was designed for the "long pull" and its founders knew that a solid foundation was requisite, so they built accordingly. Buttons were omitted, conventions were not considered and local "chapters" were not made a part of League methods. It was realized that the great majority of people do not really like forced conviviality and fortuitous social companionship on the basis of a common membership and that these very things, so beloved of the professional promoter, would, in the end, peter out and leave a League built on them in a weak position.

What our founders did insist upon was a sound value for the membership fee. They directed that MOVIE MAKERS should adopt the aim of giving more to its readers than it would cost them to buy it, for they knew that the League would make its initial reputation through its magazine. They arranged for service features to be developed as rapidly as a genuine trend could be seen as to what services would be wanted. Most important, they insisted that the League's headquarters should make its relations with members specific, personal and prompt. They placed the burden of asking for service upon members and then demanded that those who did ask should get generous measure.

The pioneers saw far into the future but they charted the route map only in broad outlines, content to let the years fill in the details. They felt that all of us in amateur cinematography would come to realize that our hobby was not only a pleasure and a recreation but that it had mysterious and alluring perspectives of world importance and effectiveness, yet they made no effort to limit these perspectives by a 1926 viewfinder.

The officers and directors of the Amateur Cinema League feel that they have kept to the course set for them and many statements from League members encourage them to believe that they are right. But what do the rest of you think? Have you kept silence because of satisfaction or cynicism or inertia? Since the League has no conventions, won't you write to Headquarters your individual comments, so that we may talk them out with you in the informal and personal way that is the League's own? If the spirit moves you, speak out!

# Built for service

## THE AMATEUR CINEMA LEAGUE, INC.

*whose voice is* MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now spreading over more than fifty countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.*

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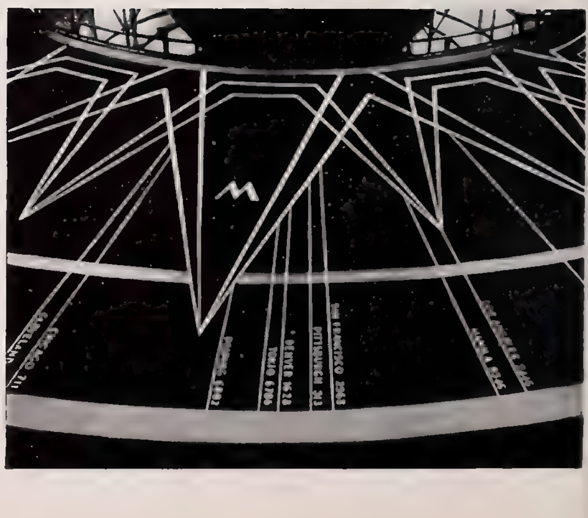
ANGLO-EGYPTIAN

Thurman Rotan. Courtesy New York News

# The compass points to travel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# Movie ho, Mexico

FRED S. O'HARA

## A winter travelers' guide to the land below the border

MEXICO, the marvelous! Mexico, the magnificent! Mexico, the land of mendicants, *mañana* and *muchachas*. At last it has been discovered that there is a photographic paradise only three days from your doorstep, a land of delight to most of the five senses, a land foreign as the Antipodes yet a friendly one.

The first consideration in planning a movie trip there, no matter to what part of the country, should be the purchase of a woolen pullover sweater of light weight. Though often hot by day, Mexico can grow noticeably cool once one moves out of the direct sunlight and do not forget that, when the sun sinks, an altitude of six or seven thousand feet is not overly warm. So, if you will take one old campaigner's advice, you will have a chamois vest between the cold world and yourself and still not be uncomfortable. Even a light surtout or topcoat is often a welcome addition to the usual clothing. Tramping, whether on hill or in dale—and there are some tall hills and deep dales down yonder—calls for stout shoes, lace boots or puttees with woolen hose for the greatest ease in unhampered filming. And all this and more about comfortable clothing will be found in *Terry's Guide To Mexico*.

Photographic paraphernalia? Certainly a cine camera—16mm. preferred, as those chaps below the border do not encourage the larger ones—a complete set of lenses up to six inch telephoto, a pocket sized still machine and a dozen rolls of cine film. Do not stack these all in one corner of your luggage. Let them come as happy surprises to the Mexican Customs guard; if he sees them a few at a time, he will not be likely to speak of duty. The fact is, you will find those customs fellows below the line more than willing to meet you half way in any exchange of amenities.

Ten days before leaving the United States, make a complete list of every lens and other bit of equipment, note the serial number of each roll of film, type two or three copies and mail one to the "Customs Officer in Charge" at the port of entry where you will return to the States. Then, in the event of a dispute on your homecoming, produce your copy to verify the numbers of the several articles as American made and free of duty.

Further, if you are a naturalized American, by all means take with you the papers showing this fact. Substitutes do not function as do the actual goods. Between Laredo and Monterey, a keen eyed Mexican immigration officer will go over your tourist permit with the greatest care; if it does not come up to specifications, Monterey may then and there be the end of your trip. In the same way, on returning, you must be prepared to show Uncle Sam your vaccination mark. He's funny that way.

So, with your movie and still camera, films and the basket of lenses, you are bowling along merrily with many a temptation to spray the scenery from the train. Don't do it! You can get into trouble quicker and deeper by making pictures in or near railroad property than in any other way. So right here and now, let us memorize a few simple photographic don'ts. Don't photograph in or around railway stations or trains. Don't photograph within public buildings or museums. Don't photograph military organizations, barracks, forts or groups of soldiery. And don't photograph the squalid things, poor hovels, drunken *peons*, etc. How would you like a Mexican to come up here and photograph all the squalor and filth that he could find and then take it home as representative of the United States? Well, neither would I, so let's be decent down there just as we would ask them to be up here. Finally, the above restrictions are not irksome and, in event of some special interest, such as archeological specimens, permission to photograph can be obtained on application. Better still, if you get the "*mañana* fever," they can always be purchased in as good a quality as you might get yourself, or even better.

But we are still aboard the *Sunshine Special* and have opened our baggage for the customs officers. An interpreter accompanies the inspectors, asks the few necessary questions and, in a jiffy, everything is arranged and the coast is clear. In a few hours we shall be in Mexico City.

Let us here interpolate that there are processing stations in Mexico City. If you have your cine films processed there, you will not only know whether or not your exposures are correct but the process station will run your films and probably warn you if you are coming too close [Continued on page 78]

# Cinemas for caravanserais

LOUIS MILLER BAILEY

**An example of the smart cine rooms that have won favor**

nton Bruehl

THE 16mm. motion picture having been effectively employed by so many phases of business, it is not surprising that it has been most recently adopted by progressive hotels because of the possibilities of valuable service it offers in this field. Resort hotels, particularly, have realized the service of providing a theater for the projection of films personally made by guests. With a large proportion of travelers and vacationists carrying their cameras with them, a projection room in the hotel greatly facilitates the enjoyment of their hobby with their friends. To the hotel so equipped, no longer need the enthusiastic movie maker carry his projector with him nor wait until his return home to project his recently made films. Rapid developing service makes it possible for the movie maker to have his films ready for showing before returning home from a stay lasting as short a time as a week. Not only does the hotel projection room serve the movie maker; it provides the ideal means of entertaining children of guests for whom programs are arranged from the many interesting subjects available in the rental libraries. Adults, too, find the movie room an alluring means of entertainment after dinner where they may view either a program of library subjects or relive with friends their previous travels as recorded with personal cameras.

One of the most interesting of such resort theaters is that of the Greenbriar Hotel, White Springs, West Virginia. Recognizing the ever increasing need of such a room for the convenience of guests, the manager, L. R. Johnston, himself a movie maker, converted a centrally located space in the hotel into a theater, the dimensions of which are sixteen by fifty feet, seating sixty persons. This theater is most comfortably appointed and the projection room is equipped with two 16mm. projectors of the latest model. Amplification is provided for the reproduction of sound accompaniment. The theater has proved a decided "hit" with guests and it has been prophesied that such a theater will soon be a standard feature of all first class resort hostelries.

Additional service could be provided by such resort hotel theaters in acquainting guests with the scenic excursions and sport facilities which are usually among the attractions of such hostelries. Golf, swimming and other forms of sport featured by the hotel could be taught by the "pro" in charge of each, both by means of the special slow motion instruction films which demonstrate the methods of well known players and by films taken of pupils themselves. Even bridge is now taught by means of instruction films. The hotel newsreel, compiled once a week, offers interesting possibilities in presenting news of tournaments and other aspects of sports at the hotel and of presenting famous personalities who are registered. And the amateur photoplay producing company, recruited from guests, would find the hotel theater of greatest aid in presenting film dramas such as those made during past summers by The Infamous Players, a group organized by the Count and Countess Armand de Montagny at Sunset Hill House, Sugar Hill, New Hampshire. "Our first production," says the Countess concerning the activities of this group, "was far surpassed by our second, filmed the next year and shown just before the close of the season. Five feature players and fifteen regular extras, with mobs as needed, were recruited from among the guests at the hotel. A cosmopolitan cast they made, hailing from Maine to Memphis, Tennessee. This photoplay was probably not a great contribution to the art of the cinema. It was not intended to be. It was planned to provide a film vehicle for a lot of fun, both in its making and in its later showings. This it certainly did, proving to all that reeling a resort is the most delightful, if the most strenuous, of all summer sports." Indeed, so widely has movie making become a part of vacationing that it would seem to have been inevitable that hotels should make provision, just as have steamship lines on their regular and cruise ships, for its practice and enjoyment by their guests.

Not only resort hotels but commercial hotels, as well, may advantageously make 16mm. projection facilities available to their guests. Luncheon clubs which are hotel guests regularly often find need of projection facilities for the showing of films. Particularly is [Continued on page 81]

**The ever widening users of "sixteen" now include hotels**

# There's gold in junk

BETH BROWN

## In which scrap film is shown to be a cine treasure trove

IT was spring outdoors, but in the dark projection room, redolent of film cement, swear words and black cigars, one could not sniff the weather nor tell the time of day. I only knew that at nine on this particular morning I had been led into the projection room of an important film company, left behind like a miner in the dark and instructed to edit a hundred thousand feet of hodgepodge, junked film. I dimmed the red light. The screen leaped into life and I immediately forgot it was spring outdoors, that new hats had come into being and that people were accustomed to indulge in at least a ham sandwich on rye at noon. Noon spun out into afternoon and afternoon plunged into six o'clock. I felt as if I had been riding a dizzy merry go round all day but had arrived nowhere.

The film had no form. It made no sense. All sorts of haphazard shots had been patched together, some even upside down. One moment I was looking at a factory fire raging in a city slum; the next instant, I was face to face with the peace of Sunday down on the farm. There were baby parades and duck hunts. There were sunsets on the sea and sunrises on the plains. There were bathing beauty contests, vomiting volcanoes, bearded ladies, monkeys at the zoo, champion pole sitters, fire eaters, new born babies, old army veterans, oyster beds in Baltimore and that old familiar standby—the New York sky line taken from fifty seven angles. A ten cent store with its conglomeration of everything from pins to toy pianos was far more orderly than this and I had been instructed to make of it a series of pictures good enough to play the theaters of the land.

I emerged pale and dizzy and swayed toward the producer's office, prepared to speak my mind quite plainly. But the producer was a very clever man. Leaving me a signed contract and a fat check, he had escaped to Hollywood. I staggered back to the cutting room. The silver cans of film rose in a forest on all sides. There was nothing left for me to do but to sharpen my axe and fall to the cutting. The mass of film was meaningless. Some of it was badly scratched or marred. Some of it was dull and uninteresting. But here and there was a magnificent scenic shot or a human interest sequence. We ran the reels on rewinds and patched together the usable material, discarding the rest. But, even then, to edit and title sequences without any relationship to each other would smack too much of a newsreel, so that plan was discarded.

The disorder, more than anything else, subconsciously plagued my housewifely mind. So I set to spring cleaning. I classified all of the material, patching the water scenes together, separating the animal pictures and splicing them together—setting aside the human interest sequences and putting them together, collecting a thousand feet to a reel, winding them upon a spool and giving the thousand feet a home in a can, labeling the can with a court plaster tag. I even made out a continuity sheet, listed all the shots contained in each reel and placed it snugly within the can where it remained until I was ready to work on that reel.

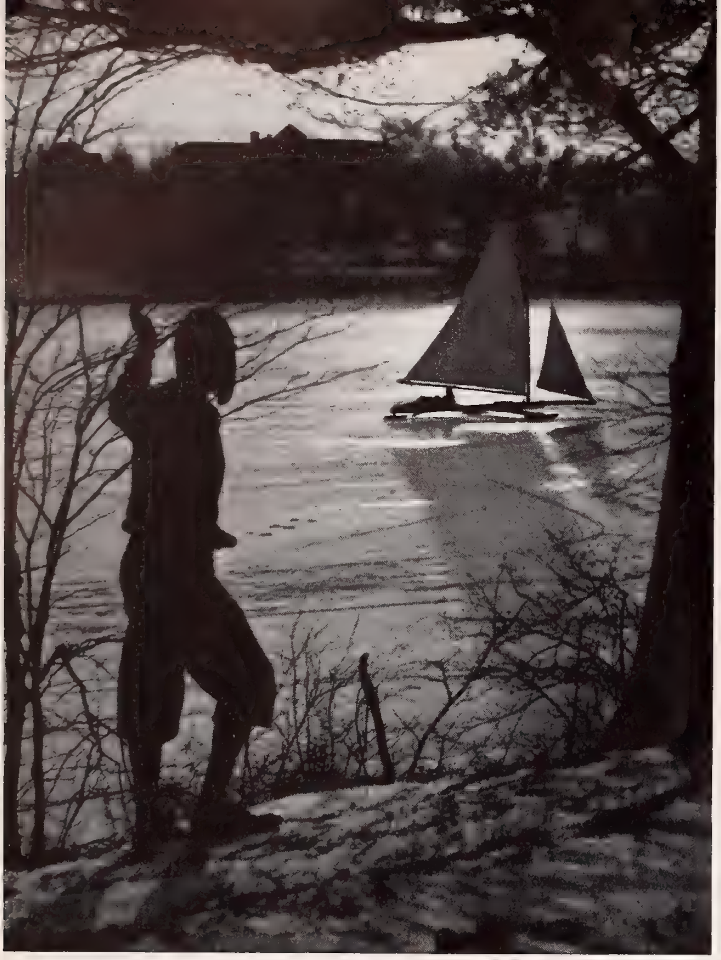
Then I set about to "make" my first picture. I began with the can which contained all the water sequences and gave my picture the main title of *Have A Drink*. There was very little story. The reel opened with a question that was simple and to the point, *Ever take a drink? Ever wonder where it comes from?* Here I inserted a shot of a picturesque brook. The next title read, *Maybe from this brook a hundred miles away*. The brook dissolved into a lake and I said, *Maybe from this lake, lying in the cool green hills*. The lake dissolved into a waterfall and the waterfall into a river, flowing toward larger and larger bodies of water until the great open sea was reached. The last title explained that, of course, one couldn't drink of the salty sea but *If you're thirsty for beauty—have a drink*, thus tying up the subtitle with the main title and drawing a circle to its conclusion.

*Have A Drink*, a most unpretentious little one reel picture, played a nineteen week run at one theater on Broadway, a return engagement at a second one and, from there, trickled its way around the world. There was nothing to recommend it but its extreme simplicity and the fact that it was spun around one central idea. Striking upon a central idea and clinging tenaciously through to its finish is the secret for successful short subjects, professional or amateur.

In this mass of hopeless material, there were [Continued on page 69]

Nyholm & Lincol

**One city film made with scraps used a sight seeing theme**



Ewing Galloway

The skimming grace of an ice boat is ideal for cine shots

R. G. PECK

# Winter sport films

## If winter comes, can wise cine fans be far behind?

WINTER sports, depending for their interest primarily on speed and graceful motion, are, perhaps more than any other sporting activities, particularly within the field of cinematography. The approaching opening of the Olympic Winter Sports competition at Lake Placid, February 4th to 13th, will provide a unique opportunity which many photographers have been anticipating for filming the activities of the snow and ice fans under the most favorable conditions. If, as is perhaps the case, many readers are unable to attend the Olympic competition, they will find nearby ponds and sled runs offering interesting winter sport scenes. If the family skaters and sledders are not as proficient as the champions, they have the attraction of intimacy and that factor alone may serve to give real interest.

The major winter sport is skating—speed skating, figure skating and ice hockey. The first named is probably the least interesting of the three from the standpoint of the cinematographer because of the lack of variety it offers; yet a few well made and carefully selected shots of a good race can add a thrill to any reel devoted to winter activities. For the most effective shots of the speedsters, a position at a curve inside the turn, if possible, should be selected. An attempt at filming the entire race will result in a remarkably uninteresting film, unless the audience is especially interested in the individual racers. Filming the skaters as they dash round the corners—perhaps in slow motion—will show them taking their most graceful strides and will occasionally catch a spill. It would be wise to attempt the slow motion shots only on sunny days.

Fancy skating, particularly when performed by professionals, offers a wide variety of exceedingly interesting shots, as the intricate evolutions of the performers, occupied only with grace of movement, possess much inherent pictorial quality. Slow motion is seldom of much advantage in filming figure skating as the skaters rarely move at any unusual rate of speed. The best camera viewpoint for figure skating is an elevated one; this should be sought if possible.

Ice hockey is the speed king of sports and as such is worthy of the best efforts of the camera fan. Too many photographers make the mistake of getting almost on top of the players and then endeavoring to follow the movements of the puck in a series of rapid and jerky panoramas. The result is invariably a complete loss of coherence in the reel and a sacrifice of pictorial effectiveness. To follow the trend of the game in the best way, try to obtain a relatively high position at a short distance from the rink. Better perspective and less jerkiness will result. If pictures must be made close to the rink, the shorter focal length lenses should be used. A slight slowing down of the motion (perhaps using the twenty four or thirty two speed) will make a more presentable picture on account of the rapidity of the movements of the skaters. Slow motion can be introduced to great advantage in making hockey pictures; watch the game a little, forget about the camera for a few minutes and try to pick out the most skillful of the players. If you can decide upon which of the skaters is most likely to break loose for a long dash, be ready to catch him at the start of such a rush and follow him through in slow motion to the end of the play.

On the toboggan and bob sled runs, the most novel and interesting point for filming is on the sled itself. The photographer had best find some manner of firmly fastening the camera to the front of the sled with a pocket tripod and some clamps or, as an alternative, should fasten it to himself, perhaps with the hand tripod and wrist strap. Handling the camera under these conditions is a ticklish proposition, attended with inconvenience and a certain amount of danger, but, if one is willing to put up with the circumstances, some splendid and thrilling records should result. On a good slide with well banked curves, the picture will pack in more chills and thrills than the famous *Runaway Train*.

If the film is shot from the sled, try running the camera at half speed. If you must shoot from the ground, take a stand at a well banked curve where you will be able to catch the sled as it roars into the turn, snow flying as it straightens out after the bank.

As to the equipment needed in filming winter sports, the first item on the list of suggestions is to use a tripod. This cannot be emphasized too strongly; the cold and biting wind will cause many an involuntary shiver, which will make itself felt in the picture if the camera is

[Continued on page 68]

# An aid to closeups

HERBERT C. McKAY, F. R. P. S.

## Use of a soft focus lens adds new charm to the cine portrait

IT IS not impossible for the amateur to secure results which, in a measure, compare with best professional efforts but to do so necessitates use of a moderate amount of modern equipment and a decided amount of common sense. It would be useless in this brief space to enumerate all the possibilities open to the amateur nor, indeed, would this be wise, for, when summed up, the total possibilities assume staggering proportions. There are, however, some professional procedures which may be adapted to a wide variety of films and which add decidedly to any amateur production, whether of dramatic or purely record nature. Of such effects, probably none is more useful nor more attractive than soft focus.

The closeup is one of the most widely used film effects and justly so, for nothing gives evidence of definite purpose, adds more to its individuality and identity, than the closeup, but it is also true that many closeups prove disappointing in that they are often dreadfully revealing. It is usually forgotten that, in most amateur films, the subjects have been denied the concealing virtues of makeup. Not only may every tiny fault be brought out clearly but many faults which are not apparent in actual life often are magnified upon the screen. This fact alone discourages many amateurs after first attempts at making closeups. To offset this, the use of the soft focus effect is suggested. Of course, like all good things, it is very easily overworked but there is no gainsaying the fact that soft focus is of greatest value in closeup work. This fact is recognized by all amateurs who have given any serious thought to their hobby.

Sometimes the statement is made that entirely satisfactory soft focus effects may be obtained by throwing the lens slightly out of focus. Such statements are indeed unfortunate, for nothing could be farther from the truth. The great attraction of the soft focus is its very soft, almost unreal appearance, for, while there is no hard, wiry definition, neither is there any unrecognizable fuzziness. The good soft focus picture appears to be perfectly distinct and yet to be diffused. The only way this true soft focus effect may be obtained is by use of a lens made for the purpose. This lens is sometimes spoken of as being uncorrected and, in a sense, this is true but the error, if such, is deliberate and as carefully calculated as the correction of the ordinary lens. The result is a lens which forms a sharp image, with a secondary image which is unsharp, superimposed upon this sharp image. In this way, the characteristic soft focus effect, that of a clearly distinguishable image appearing as though through a veil, is secured. This fact will serve to explain why the soft focus image obtained by covering the lens with gauze or by throwing the lens slightly out of focus is sometimes disappointing, for such pictures fail to secure the vital part of the soft focus picture—the sharp image which underlies the soft one.

Soft focus is not difficult to deal with properly. The lenses made for this work are not expensive and, certainly, there is no special lens which will return greater dividends in satisfaction. There are several points to be observed, however, if success is to be expected in soft focus photography. Soft focus pictures owe a great deal of their beauty to the luminous effect by which they are characterized. This effect can only be secured, of course, when the subject is brilliantly lighted. Nothing will ruin a soft focus picture more quickly than a flat lighting. A subdued lighting may be used, provided it is accented by a strong light from one direction. There is no lighting more eminently suited to soft focus work than the old standard, broad lighting of portraiture. In this type of lighting, a single light falls upon the object from an average angle of forty five degrees, that is, the light is situated so that it falls upon the subject from above, from slightly in front and from one side. Emphatic contrast can be secured with this type of lighting without producing an effect of undue harshness.

Another point to be watched is the detail of the subject. It should be quite obvious that the beauty of the soft focus effect is largely due to the elimination of minute detail. Therefore, the use of soft focus for the purpose of delineating such detail is absurd. This would seem to eliminate the soft focus lens for outdoor or landscape work of any description but this assumption is not justified. It is quite true that the soft focus lens should not be used for photographing a scene in which it is wished to preserve the detail for purposes of record. However, for the photography of landscapes and even of scenes in the city, in which it is wished to portray the spirit of the scene [Continued on page 70]

Paramount

**Artistic lighting and soft focus lens were here combined**

# "Psyching" cine comedy

ERNEST W. PAGE

## Rules for provoking laughter applied to amateur newsreels

PERHAPS the most delightful sound accompaniment to a program of amateur motion pictures is a series of laughs from the audience. To produce these laughs is a difficult art in itself. One of the amateur's surest methods of creating the comic is by means of the comedy newsreel. The amateur, working with silent films, must content himself with pantomime and here we find that the chief element of humor is incongruity combined with surprise. It is funny, for example (although this is a so called lower type of humor), to see a distinguished gentleman in a full dress suit suddenly step on a skate and sit abruptly in a mud puddle. It is funny because of the incongruity of the situation.

Another example of the incongruous which might easily be worked into an amateur comic newsreel would be to have an introductory title read, *New York, March 10th. A block off the old chip.* The scene is laid in the family dining room and baby is sitting at the head of the table carving a roast while Father is perched on the high chair, a bib around his neck, and banging a large spoon. This situation is properly called an "inversion" but is merely a special case of the incongruous. If a window were suddenly to be opened and a cow wearing a derby hat were to poke her head out and look down the street, it would be funny for the same reason.

Remember the basic fact, often overlooked, that no humor exists outside of that which is strictly human. An animal is only funny when it reminds one of some foible of mankind. There can be nothing humorous in an inanimate article unless it conjures up a visual picture of something human. A hat is only funny when one pictures how it would appear on some person.

We have discussed incongruity and surprise and now we come to a second type of humor that explains why one person's face or general build may be more ludicrous than another's. It is the humor of exaggeration, the humor that forms the foundation of the cartoon. Here is where many an amateur goes astray, for a disregard of certain simple rules may change the ludicrous to the ridiculous. The simple rules are, first, that the exaggeration must merely enlarge along natural lines; second, that these lines should continue only to the optimum point for humor and not beyond.

Let us apply these rules to our newsreel. We insert the title, *Travel is broadening. Witness the Bunker family returning from Europe.* Using a lens modifier, we photograph the Bunkers as they arrive on the station platform. The modifier makes them appear short and plump and, whether the audience knows the family or not, it will be amused. The illustration obeys our first rule since it exaggerates the person in the same way that Nature herself exaggerates people. It is obvious that the Bunkers would not appear funny if by some method their right arms were increased in length and their left legs twisted out of shape.

We come now to a third and more difficult type of humor, that of repetition, and we will illustrate this before explaining it. A title may read, *March 12th. Queen of the May selected at Pottsville, Ill.* This is followed by a closeup of some person well known to the audience. We will say that we then use part of the fifteen feet of Aunt Sophie which we filmed when she was grinning from ear to ear. Next comes the title, *Students choose prettiest coed at Trenchmouth College.* Again, the same closeup of Aunt Sophie and the mere repetition, coming as it does without warning, should prove amusing. The smarter members of the audience will have suspected by this time that the next scene will be the same thing so, instead of using Aunt Sophie again, we insert a regular news item of another nature. The next title reads, *New Jersey hen awarded blue ribbon at local fair,* and this is followed by the same closeup of Aunt Sophie. With this, it would be well to stop, for an overdoing of repetition is as bad as an abuse of exaggeration and then there are some individuals to whom the humor of repetition does not appeal.

In another type of humor, it is the rapid fire, the overwhelming number of jokes and antics per minute that makes one laugh and we call this the "machine gun" or "fusillade" type of humor. It is not a distinct class in itself but is a summation effect, each response of the audience being added to the previous one before the latter has subsided. Let us apply this also to our newsreel. If the laughs from each news item could be

[Continued on page 70]

**Animals are funny only when taking off human beings**

Heffernan

### Circling lights and camera gave life to these figurines

A NEW form of camera and lighting treatment gaining many followers among amateur cinematographers and which offers all of the fascination of so called table top photography adapted to the requirements of the cinema is termed simulated cinematics. A glance through a magazine devoted to still photography shows that twenty percent of the pictures therein are of still life subjects, ranging from shapely phials to battered rain barrels. Each picture has some pleasing or otherwise striking quality and there is never any doubt as to why the photograph was made. Until simulated cinematics were introduced, such still life subjects were lost to the cinematographer. While he could reproduce such subjects on the screen in all the wealth of detail and lighting seen in the still photographs, the audience, before ten of the scenes were projected, would be stifling yawns. Regardless of how well it is photographed, a movie lacking that peculiar something called "cinematics" never seems to click.

A movie can be said to have cinematic qualities if it makes a person feel he is being carried along and is a part of the story. It was thought impossible to make an audience feel that it was being carried along with the stationary objects used in still life photography until it was discovered that simulated motion could be given them by means of the moving camera or a moving source of light.

Obviously, all movement must be perfectly smooth and steady, for a jumpy motion would destroy the illusion. While the camera should move very slowly so as to stop action sufficiently in the individual frames, the source of light can be moved with almost any degree of rapidity. The maximum rate of speed in each case depends on the nearness of the camera, as movement in scenes being shot at close range must be slowed down accordingly. Many interesting effects can be obtained by simply increasing or decreasing the speed of the camera or lights but, to keep up the pretense of continuity, there should be a similarity in speed and direction at the point where two scenes are joined together. When a new scene flashes on the screen, any marked acceleration, deceleration or change of direction will have its effect on the audience and, if the error is repeatedly noticed, the movie will become monotonous. It must be remembered that this simulated action is introduced to carry the audience along with the picture—and a jolting ride is never a pleasure.

### Putting action into the inanimate with moving apparatus

The mechanical arrangements necessary in making such a film will be greatly simplified if the work is confined to a small area such as a table top. Too, the subject selected should be as small as possible so the camera and the lights may be kept within reach at all times. It is best to attempt only a rotating movement of the camera and lights as this can be arranged very easily by mounting them on individual revolving arms. In this way, the course will be predetermined and it will be easy to avoid wrong focus or variation in light strength. In scenes where the lights or camera travel completely around the subject, the lens diaphragm must be gradually opened or closed to compensate for the reduced light at certain points. To guard against lens flare, light shields should be improvised where necessary.

The light should be suspended about two feet above the table by means of a rigid bar fastened securely to the revolving arm. So as to blend in with the background, which should be dark and be imperceptible when within range of the lens, this bar should be given a coat of flat black paint. If two lights are used, each should be mounted to work independently, as this will add to the number of effects which can be obtained. (See diagram on page 74.)

Of course, the table must be specially constructed but, if the cine amateur happens to be an amateur carpenter as well, he should have no trouble in making it. Otherwise, a carpenter or cabinet maker must be called in to do the job. It should have a circular top about three feet in diameter mounted on a single three inch neck in the center. The revolving arms should be made from five inch stock to be wide enough to permit of a hole in one end through which the table neck is inserted before the top is mounted. The other ends of the arms may be tapered to reduce weight and, of course, the camera arm should be placed on top and have an arrangement for mounting the camera or a tilting top. Below the arms will come the legs which may be of the jutting out type in order to give a more substantial support.

By this time, the reader will be of the opinion that entering the table top field requires

[Continued on page 74]

LEO J. HEFFERNAN

# Simulated cinematics

H. Armstrong Roberts

**Picture the sparkle of an icy waterfall on a silver screen**

RUSSELL C. HOLSLAG

# The clinic

## Technical reviews for the amateur cinematographer

**Glitter ■** The season of ice and snow, while it may have some unpleasant aspects, offers real possibilities for the movie camera. In its essentials, a glittering surface of ice or snow is composed of myriads of tiny reflectors which return the bright glare of sun and sky to the eye of the beholder. The first consideration in filming this is not to make use of a stop that is too large. The surface sheen of ice, for instance, offers much the same effect to the lens as does a body of water on which the sun sparkles in the summertime. So, for recording such scenes, use stops in the order of *f*/8, *f*/11 or *f*/16, depending on the time of day. Very often, when the sun is low, interesting reflections across a surface of ice can be secured and, with a few skaters or other dark, moving figures to give animation, some very interesting silhouette shots can be obtained. Be careful to prevent direct rays of the sun from shining on the lens. Sometimes it may be necessary even to shield it with a hat, a piece of cardboard or other opaque object. When the sun is not shining, the sparkle and glitter of ice is entirely absent photographically, so pick a fairly bright day for this kind of cinematic recording.

**Stunt of the month ■** Winter scenes which are appropriately titled with snow and ice lettering are going to look particularly inviting around July or August. Very elaborate effects may be sought but there are one or two simple ones which are quite as striking. A single suggestion is here offered for development. An expanse of clear snow is shown for a second or two, then letters spring up out of the snow, as if by magic, to spell *Winter Snow*, or whatever short wording is desired. The word is made up letters cut from heavy pasteboard, compoboard or whatever stiff material may be handy. These letters, which should be about a foot high, are simply tacked to a slat by their lower edges. The slat should be long enough to extend out of the picture range at one side and this end should be provided with an L shaped piece for turning. After the letters are affixed, the rod is arranged so that they lie flat on the snow and the camera is focused on it. Light snow is sprinkled over the letters and the surface smoothed. The camera starts, an assistant raises the letters by twisting the bar and the effect is achieved.—*Epes W. Sargent.*

**Random shots ■** "Trucking" shots of a sort can quite easily be made in the winter where the snow is closely packed and the ice is smooth. The kind of shots referred to are those in which the camera moves along a prearranged path, following some slowly moving objects. The effect is always an interesting one and is used by professionals very often. An ordinary sled may be arranged to travel over a smooth surface, bearing tripod and camera. Even a smooth, flat board will serve the purpose if drawn along an icy surface by means of a rope. One A. C. L. member, who is a surefooted skater, even held the camera in his hands and had himself pushed along to secure this effect. ■ Don't carry the camera suddenly from a warm house into the cold outdoors. Moisture may condense on the lens, which should be examined carefully to guard against this condition. ■ When the shooting plan calls for an actor to enter a dark room and switch on the lights, illuminate the scene with one 100 watt lamp until the actor goes through the appropriate motion of pressing the light switch. When using supersensitive film in the camera, this will give the effect of a dark room in which objects are faintly visible before the light is turned on. ■ When using yellow or amber filters with supersensitive film, one must be careful to use the proper, revised factors. For a quick approximation, subtract the constant "2½" from the factor of the filter as used with ordinary panchromatic. Thus, a 2½X filter would call for no correction with superspeed; a 3½X would need a very slight increase while with a 4½X filter the factor would be 2X, and so on.

**Near fades ■** An approach toward a fadeout may be accomplished by opening the diaphragm as far as possible and shooting three or four frames at the end of the scene with the camera pointing directly at the sun. The automatic processing machines tend to correct for over [Continued on page 75]

# Amateur clubs

### ARTHUR L. GALE

## Latest news of group activities and photoplays

**Hartford city film ■** One hundred foot reels of Hartford, filmed by Hiram Percy Maxim, President of the Amateur Cinema League, W. C. Goeben, A.C.L., and Howard Penrose, A.C.L., were projected at a recent meeting of the Amateur Movie Club of Hartford, Conn. These three reels are a part of the Hartford Club's new plan of gathering material for a city film study. Each member is invited to make a one hundred foot reel of the city, the films to be screened at meetings during the club season. At the end of the season, the club will review all films that have been presented and will select the best, which will be edited and titled to present a complete picture of Hartford. This will be turned over to the Historical Society for safe keeping. The Hartford Club expects that the monthly screening of the hundred foot reels to be submitted for the city film will maintain interest of club members throughout the season. Other films screened at the latest meeting are *Brooks* by Walter C. Eitel, A.C.L., *Jaspar Park* by Maynard Hazen, a Morocco travel film by E. F. Harrington, A.C.L., and a reel of a Western rodeo by Clement Scott, A.C.L.

**Bridgeport ■** The recently organized Amateur Cinema Club in Bridgeport, Conn., will hold monthly meetings with programs of interest to amateur movie makers and will undertake the production of short photoplays. Kenneth Goodsell is president and Allan M. Foot, A.C.L., is secretary treasurer. At the first meeting, *What A Night* from the League Club Library was screened.

**Los Angeles ■** The December meeting of the Amateur Cine Club of Los Angeles was held in collaboration with the Cinema Institute of the University of Southern California. The program featured a discussion of lenses and light by George Rhode and the projection of *The Eyes Of Science*, the extraordinary optical film made by Dr. J. S. Watson, Jr., A.C.L., and Melville Webber. Dues of the Los Angeles Club are six dollars a year and the membership of all Los Angeles amateurs is invited.

**Long Beach ■** The city film contest held by the Sunset Movie Club of Long Beach, Calif., has been brought to a close and the results will be announced in a later issue of MOVIE MAKERS. A map of Long Beach was cut into sections and each member was assigned a section by lot. A prize was offered to the maker of the best twenty five feet of film of his section of the city. A committee of two will edit and title the sequences submitted in the contest to form a complete city film. The Long Beach Chamber of Commerce will give a print of the film to the League Club Library.

**New York elects ■** A talk by Carl Louis Gregory on lenses and light and the projection of *The Eyes Of Science* were the features of the December meeting of the Metropolitan Motion Picture Club in New York City. The program was closed with an informal contest in which Norman D. Taylor, A.C.L., won the prize of one roll of film with his beautiful film study entitled, *Around New York*. Second and third places were given *Cine Coles News* by Robert Coles, A.C.L., and *Goofus News* by Frank J. Boylan, A.C.L. A large number of guests and prospective club members attended the meeting. At the club's recent election of officers by the directorate, Dr. George L. Rohdenburg, A.C.L., was chosen president, Miss Annette C. Decker, A.C.L., first vice president; George A. Ward, A.C.L., second vice president; James W. Moore, secretary treasurer. Mr. Ward will head the program committee for this year. Excellent publicity notices in metropolitan journals have been obtained.

**S. F. technical reports ■** A demonstration of the use of sixty four volt lamps in interior filming was given at a recent meeting of the Cinema Club of San Francisco, Calif. Various types of lighting arrangements were set up and films were exposed which will be screened at a later meeting. In the meantime, the club has issued a special bulletin to members on the results of the tests, including general instructions on the use of the sixty four volt lamp in movie making. Although many clubs have conducted demonstrations and experiments, this is the first reported instance of a well prepared report having been released. The club is also planning special facilities for members using 35 and 9.5mm. film widths.

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Count Andrew Csaky

**Striking scene from "Poachers," amateur Hungarian photoplay**

# Educational films

## LOUIS MILLER BAILEY

Business, medical, school, civic, legal, church & other uses

**Business** ■ *Rose Growing*, 400 ft., 16mm., a well planned film on winter greenhouse operation, recently produced by Aubrey B. Butler, A. C. L., Northampton, Mass., shows planting, grafting and general care of fine roses and is titled to interest layman as well as horticulturist. It will be screened for the florist's short course at Cornell University. ■ Advertising automobile service, *Progress*, now being made by E. C. Bates, A. C. L., zone parts and service manager, Oakland Motor Car Company, Dallas, Texas, emphasizes the value of modern methods in service station management and will be used by the company to further the sale of tools and equipment. ■ Commercial uses of sand and gravel are shown in a picture filmed and now being edited by Henry F. Marsh, A. C. L., Rochester, N. Y. Including prospecting for deposits, installation of plants for handling the product, laboratory analyses of aggregates, shipping and use of the material in building and road work, the film will present a complete survey of the industry. ■ *Bristol, The Birthplace Of America*, two reels, 16mm., produced by G. Warne for the Development Board of Bristol, England, presents that city for the interest of American tourists and will be made available in the U. S. and Canada as well as shown regularly on Cunard and other Transatlantic liners. ■ Supporting its belief with a convincing array of actual users of 16mm. equipment, the Victor *Directory Of Film Sources*, under the heading, *The Business Builder—Business Movies*, says, "Leaders in virtually every field are trusting the solution of their major manufacturing, selling and advertising problems to the sound or silent motion picture. Ford, Coca Cola, Chrysler, Elgin, International Harvester, Corporate Trust Shares, Studebaker, Standard Oil and Standard Brands, Inc., among others, have given the endorsement of actual use." The directory reports there are cases where the use of 16mm. talkies has made it possible to increase sales seventy five percent. ■ To show the British staff of O. Dell'Amico & Company how the company's marble quarries and studios in Italy operate, E. Lombardi, A. C. L., Manchester, England, during a trip to Italy, is making a 1,600 ft., 16mm., film. Cutting and carving of the marble blocks and other steps in the making of monuments in the company's studios where 250 artisans are employed are being covered in detail and something of the daily lives of the workmen and of the background of the company's operations will be presented.

**Medical** ■ For the production of clinical films on cancer in all its forms, Dr. J. M. Martin, Dallas, Texas, reports the acquisition of 16mm. filming equipment after having used 35mm. in his work for the past ten years. His films, he reports, have been shown throughout the country. ■ A surgical film, first on record to combine color and sound, was recently produced by H. L. Updegraff, M.D., Hollywood, and shown with distinct success before state and county medical societies, it is reported. ■ Use of 16mm. as an aid to the psychiatrist in the study of personality disorders was demonstrated in a recent screening before the American Association for the Study of the Feeble Minded in New York where Dr. L. P. Clark showed a personally produced film concerning two of his patients, he reports. ■ The best camera position for photographing surgical operations, according to Dr. R. B. Stout, Jackson Clinic, Madison, Wisconsin, is directly above the operating table. A solenoid is used to start the 16mm. camera and ordinary operating light is sufficient for black and white photography. Kodacolor requires extra light, he reports.

**School** ■ For instruction of normal school boy students, a 400 ft., 16mm. film on steps in making machine parts is being produced by Spencer E. Eaton, A. C. L., vocational education instructor, Normal School, Keene, N. H. The film concerns the teacher and operator of the engine lathe, reamer, drill press, shaper and universal milling machine, and is to be used in classroom demonstrations. Mr. Eaton reports that, since the opening of school this fall, the classroom projector has shown more than 160 reels of film. ■ Four departments of Grinnell (Iowa) College use 16mm. silent films and Dean J. S. Nollen says talkies will soon be employed in foreign language instruction. Prof. L. P. Sherman, chemistry department, has long screened educational industrials on chemical products; H. W. Mackland, alumni [Continued on page 75]

Many great companies have found "sixteen" their priceless ally

The Lincoln Electric Company

# Celluloid that sells

EPES W. SARGENT

TEN and even fifteen years ago, commercial and industrial films were recognized, the first general use, so far as the records show, being by the McCormick company which employed films to demonstrate harvesters and reapers. It used the old portable projectors, which were somewhat larger than a suitcase, and full sized reels. Today the salesman or demonstrator carries a 16mm. projector occupying scarcely more space than a couple of 35mm. reels and his appearance in the office no longer suggests that he has come to spend the week-end.

All commercial films should be made in collaboration with the sales manager. Find out precisely what he desires his sales message to be and put it over. But dramatize it. Do not be content to be accurate but dry; be interesting and pictorial. Suppose, for example, that the sales manager of a small town automobile agency is after rural business. He seeks to get his prospects interested in a line of cars but he cannot very well parade them all before a farmer living twenty miles away. He has to sell the farmer into coming into town and picking out a car. All of these factors will condition the treatment of the picture.

Do not start off with Model J, price $1,583 f. o. b. Detroit. Instead, show a horse drawn wagon coming down a pretty country road. It is a pretty poor specimen of a horse and the wagon has seen better—much better—days. The farmer is surprised, for he is all set to look at automobiles and he is shown a horse. In ten seconds, the horse has advanced twenty or thirty feet. Now a high powered car comes whizzing down the road and shoots past the wagon like a flash. Follow the car down the road and turn back for a closer view of the wagon. The driver clearly shows his desire for a car as he looks with contempt at his spavined nag. This psychological approach is more than half the battle. Sales resistance is conquered by not trying to make a sale—yet. Then comes a title, *You cannot teach a horse to saw wood, but——*. The farmer thinks this is a crazy sort of picture but he will be interested. Now comes a picture of one of the cars hooked up to a portable sawmill. It opens with a medium shot and then comes a closer view, showing the simple hookup. Then flash to a scene of a horse looking over a fence and shaking his head, presumably at the sawyer. Too difficult? Not a bit! Along the fence there is a dense shrub and behind that crouches an assistant. With a long, fine wire he tickles the horse on the neck and the horse shakes off the supposed fly. Any salesman knows the value of a laugh as a sales clincher. Why else did the old fashioned drummers stock up with new jokes before the radio put them off their feet? Show another shot of the operation and then come to a closeup of the farmer sitting at the steering wheel to act as engineer.

Show other uses in a similarly entertaining fashion and then, but not until then, show the various models, front, sides and rear view, in town and country, with and without passengers and wind up with something like, *A stretch of Military Park. Note that, of the twenty three cars parked here, seventeen are Blanks.*

Another industrial was designed to sell moulds for making concrete blocks. It opened with a ten foot shot on the making of adobe bricks. The movie maker secured this by writing to one of the officials of a western railroad and asking him to get someone to make the shot, promising screen credit. It was worth the effort and cost purely for its attention value and there was certain moral value in the credit line, *Film through the courtesy of the Blank, Dash and Hyphen R. R.* Along similar lines, a picture of a house water supply system started with a sequence of Niagara Falls and a film of a sausage machine began with a litter of pigs dissolving into links of sausage.

But that is only the introduction and, once past it, the film should get down to business. If the subject is an engine, show it at rest and in motion. Perhaps successive shots showing how the machine is built would be useful although there is the danger of emphasizing factory detail to the boredom of the prospect. Make closeups of the selling points and show the features they represent in actual operation. Be sparing of title wordings but use enough words to get over ideas and arguments fully. Spend weeks, if need be, getting the title copy to a minimum of words and a maximum of argument. Make the film so fully informative and so fully convincing that a deaf and dumb salesman could close the deal with a pencil stub and a single sheet of paper. When you

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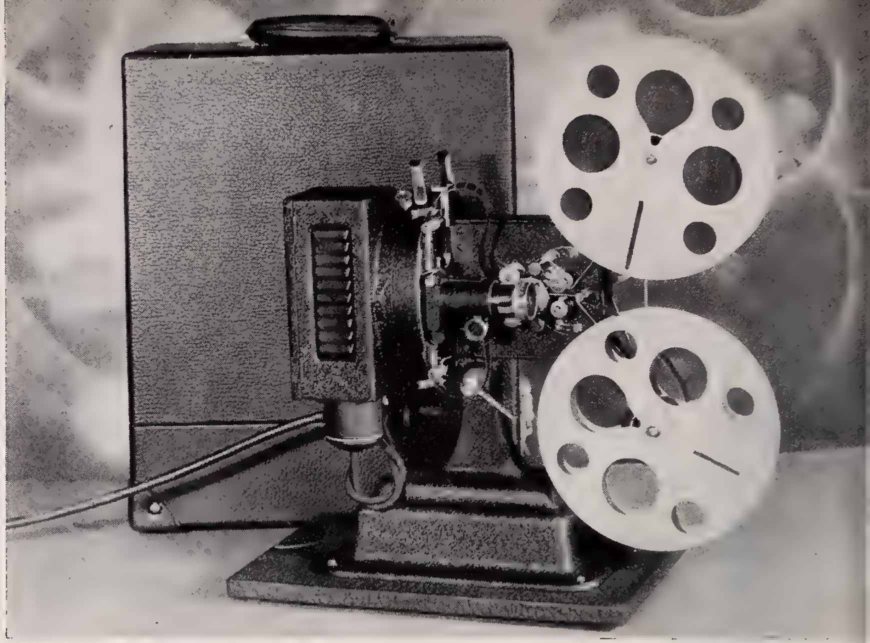
## Secrets of success in making films that ring cash registers

**Photographic beauty is a point that wins in many industrials**

H. L. Irwin

# News of the industry



More light results from new condenser system of Victor 7

**Filmo JL ■** The constantly increasing tendency to make use of lamps of higher wattage for auditorium projection of 16mm. has found new expression in the development of the 400 watt biplane filament lamp which operates at 100 volts. The lamp is designed specifically for use with the superior ventilation facilities provided by the lamphouse of the new J type Filmo projectors and the Bell & Howell projector of this type made particularly for this lamp is known as the Model JL. The construction of the biplane filament lamp is such that an unbroken light source area forms the basis of the projector's illuminating system. This lamp has eight filaments set in two staggered rows so that intervals which formerly were filled in by reflected light are now filled in with direct light. This tends to eliminate shadows and dark spots which might be caused by improper reflector adjustment. The function of the reflector with the new lamp is to fill any minute spaces and to strengthen the overall illumination. The increased power rating of the lamp is made possible by the exceptional cooling and ventilating facilities of the Filmo Model J lamphouse, it is said. Those owning the Model J projector will find it possible to use the new lamp with the existing voltmeter but it will not be entirely satisfactory for the reason that low current line conditions might not permit of sufficient travel of the rheostat lever, it is claimed. However, the 375 watt lamp may be effectively used in the Model JL or in previous models which have been adjusted for the new lamp, as there will be a marking for this lamp on the new voltmeter. The use of the 250 watt lamp will be eliminated as the resistance will not take care of lamps of a wattage less than 375. Owners of the Model J may have an adaptation made at small cost.

**New Victor ■** A definite and notable increase in screen illumination together with complete flexibility in lamp interchangeability, as well as many other improvements, are said to be embodied in the new, complete series of Victor projectors, products of the Victor Animatograph Corporation of Davenport, Iowa. The new series is to be known as the Model 7 group and comprises three main variations, the Model 7 Regular, equipped with the 300 watt, "no resistance" lamp already featured in these columns; the Model 7G with transformer, which may be used with no resistance lamps or with 250 watt, 20 volt lamps; the Model 7R, with the special No. 11 variable resistance mounted on a swivel post at the projector base. The latter outfit is truly an all purpose arrangement, inasmuch as it admits, in the one projector, the use of such lamps as the 250 watt, 50 volt; 375 watt, 75 volt; 165 watt, 30 volt; the 110-120 volt 200 watt and 300 watt lamps. But the increased illumination feature offered in the new Model 7 series is not primarily due to the lamps alone. A new optical system has been developed which permits the use of condensers of a diameter much larger than usual. This addition to the light collecting surface results in an increase of light at the aperture of over 100 percent with any illumination source, it is said. This means that a standard lamp such as the 110 volt, 300 watt can produce a brilliantly illuminated screen image of large dimensions. Moreover, the lamphouse has been enlarged and the ventilation facilities improved so that even a 500 watt lamp of the type used in 35mm. portable projectors, may be used. This step forward in illumination facilities should do much to encourage the use of 16mm. for exhibition to large audiences. The desirable Victor features of automatic film trip, adjustable shuttle and other refinements have, of course, been retained in this new series, which ranges in price from $175 to $205 for complete equipment.

Answers the query, "What's new?" for amateur and dealer

**New library idea ■** Complete exploitation material for a series of 16mm. library releases, such as has previously been provided only by professional producing companies for theaters, is offered to dealers by the Home Film Libraries, Inc., 500 Fifth Ave., New York City, in announcing that they have secured national sales rights on a group of the comedies and novelties of Educational Pictures, each of which has never before been released to the home field, it is said. Press sheets, ad cuts, star photos, posters and other material for publicising these releases, which they claim as "the cream of the comedy field," will be available as an aid in sales and rentals to each dealer handling the films. All Home Film Libraries are now stocked with the twelve new films and

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# When the production fails to click

PAUL D. HUGON

WHEN all the efforts of director, cameraman and actors are over, even though each scene has been individually projected as soon as made and found acceptable, it is unfortunately common to find that the assembled production, as a whole, lacks an indefinable something, that it falls far short of desired standards, although it is difficult to say just in what respect, and that it simply does not "click." Disheartening as this experience may be, it is not peculiar to the amateur producer. Bad films are also made in the professional studios but they can usually be doctored by the combined processes of editing, titling and retakes.

While there is no technique that will guarantee in advance one hundred percent success, there are simple methods for detecting, after the event, the technical errors that have been committed. To know them is often half the remedy. What causes a film to "flop" when each individual scene appears to have been acted properly? It may be a poor original story, lacking in human interest, a story that leaves you cold, that does not get under the skin. Almost any audience should be able to judge of that. It may be, and far more often is, a poor continuity which fails to develop the utmost of which the story is capable, a continuity in which vital action is slurred and trifles are magnified. Practically no audience knows how to ascribe this kind of weakness to its true cause. The actors will be blamed, or the director, or the scenario in general, but it takes a specialist to say with certainty, "The continuity was at fault." For example, the average amateur likes to see dogs, kittens, horses and farm animals, so he seldom loses an opportunity of inserting, after each long shot in which an animal appears, a closeup of that animal. But before using a closeup of an animal or of anything else, the question should always be asked, "Does it advance the plot, does it further the characterization or are there dramatic necessities, such as the killing of time during an awkward interval, for doing this particular thing?" Unless this question can be answered in the affirmative, the closeup will actually retard the tempo and hinder the plot, which will be one of the many reasons why the film will not "click." Even if the mistake has been made of first writing, then shooting, then using these unnecessary and retarding shots, the tempo of the production will often be surprisingly speeded up by the simple expedient of cutting them out. A film is like a musical piece—unrecognizable if played in a totally different tempo.

**How desired tempo can be secured by intelligent editing**

While the average production errs on the side of shooting too many meaningless shots which retard the progress of the drama, it errs even more on the side of securing too few significant shots which could be used by the editor to build up a dramatic scene that is found to lack footage and substance. Of all the possible kinds of shots that can be used in building up a dramatic tempo, none is more important, and none is less known among amateurs, than the *reaction shot.* (This point also applies to other types of films as well as to photoplays.) Given an average scene with two or more players, there is a possibility of three kinds of effect: (1) a combination shot embodying all the factors, showing all the personages; (2) a medium or closeup shot of the principal personage in action, as, for example, speaking or threatening; (3) a reaction shot, usually a closeup, of the one who is being spoken to, or threatened, or of the one who witnesses the action in which he has no direct part. In the talkies, reaction shots are now being used in a very effective manner; one of the characters starts talking and the camera jumps to the facial reactions of the listener while the speaker's voice continues without interruption. Although this particular effect cannot be reproduced in a silent film, an abundance of reaction shots of all kinds and for every important scene is the secret of editorial variation of tempo. The Russians are past masters at that game and, thereby, produce overpowering effects.

Provided the director has allowed enough pauses in his principal action, such as Party A surprising Parties B and C, the scene can be made as dramatic as desired by cutting into the pauses of Party A some suspense building reaction shots of Party B or Party C. This is as true in comedy as in tragedy.

The first thing to do when a film "flops," then, is to go back to the cutting room, look over the unused shots and see what closeups are available for insertion in the pauses of the dramatic scenes that are now too snappy, unless the "flop" is due to retarded tempo caused by the insertion of unnecessary and insignificant shots which simply should be removed. It is very seldom that a completed [Continued on page 74]

ew Zealand Amateur Film Club

**Too rapid tempo can be slowed by showing reactions of actors**

# *Pass up action like*

# No need to any

## Ciné-Kodak Super-sensitive Panchromatic Film Records *In-the-home* Shots with the Light of 40-cent Lamps

THOSE parties you've had. Gay, lively hours that have gone with the smoke of your guests' cigarettes...unrecorded.

For many cinamateurs, movies of those departed good times were difficult, expensive to make. But now *all* movie makers can record their parties without fuss, trouble or costly equipment.

Here's all you need. Ciné-Kodak Supersensitive Film...the film that puts every movie camera on 24-hour duty, in dull weather or fair, indoors or out. And one or more 64-volt, 100-watt Mazda lamps that produce unusual brilliance when used on the 110-volt home lighting circuit. Then shoot to your heart's content.

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*The card hands you've played and discussed are nothing but fleeting memories now. Be ready at your next card party to record them on Ciné-Kodak Super-sensitive Panchromatic Film.*

*Ready! Action! Camera! The game room becomes a favorite movie location. Action like this can be successfully recorded on Ciné-Kodak Super-sensitive Film under the light of a few 40-cent, 64-volt lamps.*

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for you at 40 cents each.

Better see him today. Get some of these

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# *Pass up action like this?*
# No need to any more

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*The card hands you've played and discussed are nothing but fleeting memories now. Be ready at your next card party to record them on Ciné-Kodak Super-sensitive Panchromatic Film.*

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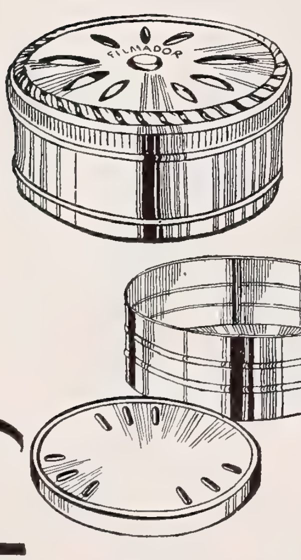

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## Winter sport films

[Continued from page 56]

held in the hand. Though the cinematographer may himself be taking active part in the sports he is capturing on the film and may not wish to be bothered with the tripod, yet he will feel well repaid for his extra trouble when the pictures are projected.

If there is sufficient light, a color filter can be used to advantage. In winter filming across ice and snow, the graduated filter finds less use than the regular filter because of the high luminosity of these substances. Use the lens hood. It helps considerably in reducing glare and in giving snap to pictures.

The exposure meter finds more extensive use in winter photography than in general summer work because the cinematographer usually possesses, from experience, a fair idea of correct exposures under a summer sun. In the winter, however, it is very difficult to judge accurately the strength of the light since it is weaker photographically than it is visually.

Correlate the film to the probable light conditions. If it is a bright day, use the slower film; if the day is dull or if the exposures are to be made in the late afternoon, use the faster film. For a reserve, carry a roll of fast film; the best opportunities have a way of appearing just after you have exposed the last foot or when the light has become too weak.

Be careful of the camera spring in cold weather. Don't wind it up too tightly; metal contracts with the cold. As a rule, scenes will not run more than twenty feet and, though the extra reserve winding will occasionally find a use, it is better not to wind to the maximum but to wind only enough to take care of a single scene and then rewind for the next.

And if Lake Placid is too far away, try the nearest pond or hill. You will get all the thrills and spills just the same and possibly a few more of the latter! And don't forget the learners; a person who is on skates or skis for the first time can provide a good deal of entirely unconscious comic relief for your winter reel. If cold feet keep you from the ponds and sled runs, stage a snowball fight in the back yard. Then the only discomfort necessitated will be in opening the back window and leaning out.

## Celluloid that sells

[Continued from page 63]

photograph machinery it may be necessary to "makeup" the machine. Dim down the polished parts with a lump of putty to kill halation. Do not permit some pulley system in the distance to distract attention from the subject. Do not permit persons to walk around in the scene. This should also be observed in making outside shots.

Write a scenario, just as in the case of a drama. Make a complete and smooth continuity. Figure just how long it will take an average man to grasp the point and then add twenty five percent to that footage for the slower ones.

A man who bought a dairy farm wanted to build business. His son had a camera. He called on his town prospects with a 400 foot reel already threaded in the projector and even the housewives fell for the suggestion of looking at a motion picture. He opened with a filthy barnyard scene with the hired man smoking his pipe as he milked. Then he switched to a scrawny baby in a soap box cradle. Next he flashed the picture of a lusty baby wreathed in smiles and very little else. There followed shots of the farm, with brief, explanatory titles, and the film ended with the sign above the gate and a close up of the *Visitors always welcome* which formed part of the sign. They simply *had* to buy more cows.

A common use of motion pictures is to record the progress of new construction. Scenes are made at regular intervals and properly dated by stepping into the scene with a dated cardboard. For this, certain viewpoints should be selected and the shooting always done from these points. This shows the progress of the work and roughly indicates the amount of building material on the ground. Another and perhaps more valuable use is the analysis of motion. Production can be speeded up by using the fewest possible motions for a given operation. Select some deft workman, photograph his hands and then use this film for the purpose of standardizing the work.

In one factory, any accident is immediately followed by the photographing of the scene of the trouble with the idea of being able to fight a suit for heavy damages. Only occasionally is the photographic record required but the camera has saved its cost many times over.

One construction company receives a weekly report from each field unit in the shape of a reel of film. After the job is completed, some of the best of it is incorporated into the general library from which the salesmen draw such example as they may require in selling new work. Perhaps a new prospect wants to build a dam. The salesman does not tell him what fine dams his company can make. He shows him, step by step, how this and that dam was built. If the prospect desires a concrete bridge or a new factory, the same idea but different film is used.

The amateur movie camera continues to give pleasure to the hundreds of thousands who seek diversion and to make all important family and personal records but many of these happy owners are also discovering invaluable business uses for their equipment.

## There's gold in junk

[Continued from page 55]

also some disconnected shots of office buildings, exteriors of museums, New York alleyways, etc., all uninteresting until the idea was evolved for the audience to see these various shots from a rubberneck bus. I invented a rubberneck man. The pithy titles, smacking of New York slang, were wholly his. The audience never once saw the rubberneck bus, never once met the rubberneck man face to face but, nevertheless, it felt their presence. Indeed, its imagination was most happy to oblige, believing in the existence of the rubberneck man as he cheerfully explained the various points of interest for the enlightenment of the lady from Iowa and the bachelor from Bangor. When the school marm from Maine inquired the fate of the turtles in a turtle race taking place on the sidewalk, the rubberneck man's reply was conclusively characteristic, *Lady, the fast ones make the racetrack —the slow ones make the soup.*

And speaking of soup reminds me of still another picture, successful because it hung from a central frame. This short subject was called *From Soup To Nuts* and what I did was to show how the earth served up dinner. I began with oysters—jut as one's dinner begins—and ran a scene of oysters being drawn out of their cozy beds. The next course at a dinner being soup, I utilized some footage of rice fields in China, saying that the rice soup we were eating at this dinner had its inception there. Fish came next. That was an easy order for we had several cans of fish to choose from. Of course we did not neglect the relishes. We showed celery being harvested and olives gathered from the grove. The titles were very simple. Occasionally, I wrote them with my tongue in my cheek. I could not help but poke fun at the chicken farm that was providing our roast and so I indulged in, *The white meat grows in the daytime—the dark meat grows at night.* So you see how easy it was to make the reel once I caught hold of the theme.

Now about titles. Too many titles or titles that are lengthy destroy the flow of continuity. Try to write titles in as few words as possible. Make them short and pithy. Never use three syllable words or fancy lettering or script type. Use too few titles rather than too many. Remembering that the eye must change its medium from picture to print, keep your medium of picture as long as you dare—and then a little longer, just to be a modernistic rebel. Try to limit yourself to titles containing two lines or less and tell only that which absolutely needs to be told—in sixteen words or under. If you do this, you'll discover, as I did, that there is gold in junk.

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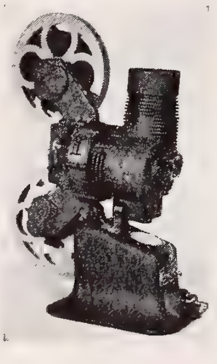

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## "Psyching" cine comedy

[Continued from page 58]

superimposed upon those of the previous item with the proper timing, it would be possible to work the audience up to the "rolling in the aisle" status. This should be aimed for by adjusting the length of each sequence so that it will be as short as possible and still get the point over completely.

This brings us to the final type of humor in our classification, that of double interpretation. A pun may be presented by a picture as well as by the printed page but, as a general rule, the poorest of comic items in an amateur newsreel will be picture puns. An illustration of this effect would be the title, *Authentic pictures of Timothy Smith's record breaking hammer throw,* followed by Baby Timothy dropping a hammer on one of the family's red seal records, cracking it into several pieces.

Although only a few suggestions have been offered here for actual comedy news items, if the amateur will study the types and then apply the rules, there is no reason why his comedy newsreel should not be the hit of the program.

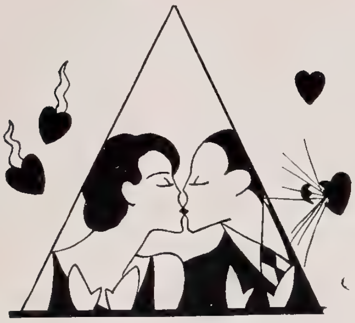
## An aid to closeups

[Continued from page 57]

or to arouse a distinct emotion, the soft focus lens is without peer. In this type of photography, it directly assists in suppressing the extraneous detail which would tend to confuse the mind rather than enhance the spirit of the scene.

In actual use, it should be remembered that, in practically every soft focus lens, the degree of diffusion may be controlled by the diaphragm. Of course, in filming exteriors, this is an adjustment which cannot be varied to a great extent but, in interior work where artificial lighting is used and where the intensity of the light is subject to control, this fact gives a potential range of cinematic effect which is decidedly a challenge to technical ability.

The amateur who has not enjoyed the pleasures of working with soft focus should, by all means, secure one of these inexpensive lenses and give his imagination full range. There is just one word of caution to be uttered. Enthusiasm should not be allowed to run away with him, for the soft focus lens is not by any means a universal lens, nor is it adapted to every subject. It may be truthfully said that the subjects to which the soft focus lens is adapted are somewhat limited, but those to which it is adapted will be recorded so much better by it that its use will be entirely justified. Use the soft focus lens but use it judiciously and it will come to be regarded as one of the most valuable components of the lens battery.



## Featured releases for home and school

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* Movie Makers.

■ Bell & Howell Co., Chicago. Filmo Library releases for February comprise 151 sound on disk Pathe subjects. Of these, thirteen are Grantland Rice Sportlights; sixteen are Aesop's Fables; sixty seven are two reel comedies; four are of the Song Series; one is a miscellaneous subject entitled *Over There Today;* eight are of the Vagabond Series; forty two are features with Pathe's foremost stars.

■ Eastin Feature Films, Galesburg, Ill. The subjects especially emphasized this month are *Bear Hunting In The Rockies, Scenic Grandeur Of The Yellowstone, Scenic Grandeur Of The Yosemite, The First Flying Machine, Jungle Of Prehistoric Animals, Yellowstone's Thundering Herd, Wild Life In Yellowstone Park, Scenic Grandeur Of Glacier Park, Geysers And Hot Springs* (Yellowstone) and *The Pilatus Railway* (Switzerland). *Jack And The Bean Stalk,* 400 ft., is offered especially for children.

■ Eastman Kodak Co., Rochester, N. Y. The *Cinegraphs* offered by this library, including adventure, natural history, animated model and cartoon, World War, comedy, travel, sport and general subjects, provide a wide range of splendid film fare. A new catalog is available.

■ Empire Safety Film Co., N. Y. C. Educational, scenic and sport films are listed in the catalog of this company, available upon request.

■ Haselton, Guy D., Hollywood. *On The Waves At Waikiki,* 150 feet, is featured by this library. Combining photographic beauty and lots of fast action, this water sport film is of unusual interest.

■ Hemenway Film Co., Boston, Mass. Depicting the life of Christ, *The Passion Play,* described as more elaborate than the Oberammergau spectacle, is available in five reels.

■ Holmes Lectures, Burton, Inc., Chicago. The travel films of this famous lecturer are offered as ideal for inclusion in the home program. An illustrated catalog is available

■ Home Film Libraries, N. Y. C. Twelve silent 16mm. releases of Educational Film Exchanges, Inc., are newly featured by this library. *The Fighting Dude,* with Lupino Lane; *Don't Fail,* a Cameo Comedy; *Stupid But Brave,* with Al St. John; *Cheer Up,* a Cameo Comedy; *Fast And Furious,* a Mermaid Comedy; *Desert Blues,* a Cameo Comedy; *Felix The Cat,* a cartoon; *Jonah Jones,* with Lloyd Hamilton; *No Foolin',* a Cameo Comedy; *The Stunt Man* with Larry Semon; *Go Easy,* a Cameo Comedy, and *Me And My Dog,* a Bruce Scenic, are available.

■ Kodascope Libraries, Inc., N. Y. C. *Why Sailors Go Wrong,* a feature picture with Nick Stuart, Sally Phipps, Sammy Cohen and Ted McNamara, is offered this month, together with *Aladdin And The Wonderful Lamp,* a lavish production of the Arabian Nights story. Over 500 other subjects are listed by this library which has branches throughout the U. S. and Canada. A catalog is available upon request.

■ Reynolds, E. M., Cleveland. *Kaleido Capers,* showing the results when a camera is used with a kaleidoscope, and *Westward Bound,* presenting western scenes, both films 100 feet in length, are offered. A catalog listing many other subjects is available upon request.

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# Closeups—What amateurs are doing

JAMES W. MOORE

■ Offering his aid and counsel to all League members planning a trip to the Winter Olympics, a letter has been received from Dr. Hyman Weiner, A.C.L., 23 William Street, Saranac Lake, N. Y.

■ Making movies of the midnight sun was the achievement of League member Arthur D. Hobson, Sheffield, England, on a vacation trip this past summer to Finland, Lapland and the Polar Sea. The scenes were shot on a clear, dark night from twelve o'clock midnight to two in the morning at apertures of from *f*/2.8 to *f*/2. Other outstanding sequences of Mr. Hobson's vacation filming are telephoto studies of tern, eider duck, ptarmigan and many of the other abundant northern seafowl.

■ Climaxed by a stunning sextuple exposure, *En Familia,* from the camera of Enrique Cox, Santiago, Chile, is a family film that tells both a coherent story and thrills the cinematic eye. It presents a large and jolly family group gathering on a Sunday at the maternal homestead. Bit by bit, at each arrival, the tempo of activity mounts, swirling from one guest to another but centering always about the quiet, philosophic mother. Ever more swiftly the film cuts from one member of the family to another, each in a characteristic activity, to culminate at last in the multiple exposure showing simultaneously all of these activities centered about the mother.

■ A two thousand foot record of the recent Yorktown Celebration in Virginia was made by P. W. A. Fitzsimmons, Detroit, Michigan, with more than a quarter of it taken in Kodacolor. "If you did not chance to be there," he writes, "you can scarcely realize the brilliance of the uniforms and of the settings." On a trip last year to Caribbean and Gulf countries, Mr. Fitzsimmons found the costumes of Guatemalian Indians and the tropical flowers ideal subjects for color work.

■ A "family film exchange" is the name Mrs. Gertrude Reeves, A. C. L., Beverly Hills, Calif., gives to her scheme of joining with relatives in the East for Thanksgiving and Christmas. Last year in November she sent a newsreel film east. Again this year at Thanksgiving, she joined them on film and with such inspiration to the home folks that they immediately bought a camera, started shooting and returned the compliment at Christmas.

■ How, during the reading of a dreary paper on Russia, one member of a women's club falls asleep and dreams of quixotic existence in a sovietized America, is the story of a women's club film in production by Miriam Bennett, A. C. L., of Kilbourn, Wis.

■ To piece out his film record of the French Colonial Exposition, Hans Hagen, A. C. L., Mentone, South France, used the special Exposition number of *L'Illustration.* Clipping the large pictures, he used them as title backgrounds and has matched them so neatly with his original material that no one, he claims, has yet observed the deception.

■ Memphis (Tenn.) amateurs have been making movies while the sun shines, according to the report of H. L. Martin of that city. Dr. Casa Collier has returned from Africa with unusual scenes of an elephant charge, wallowing hippos and dancing natives. Harry Wilson, A.C.L., is at work on *An Autobiography Of Dad,* a record film for his children in future years. Against the background of a Mississippi island, Dan Hamilton, Memphis youngster, has shot a film story of pirates and treasure trove, while Godfrey Mayor, A.C.L., is now at work on a film of southern life.

Bell & Howell

Gene Tunney is out for new laurels, this time as amateur cine "champ"

■ Howard E. Richardson, A. C. L., Rochester, N. Y., reports the regrettable loss by theft of his entire still and cine photographic equipment. He gives the serial number of his Kodascope C projector as 19569 and Movie Makers urges the attention of its readers to such a machine offered for sale.

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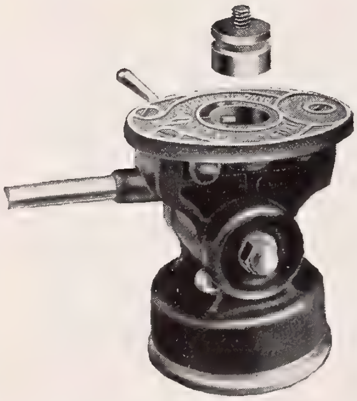

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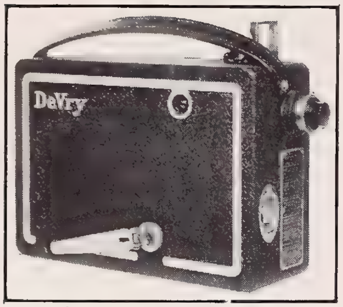

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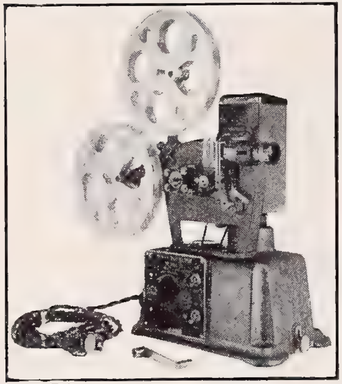

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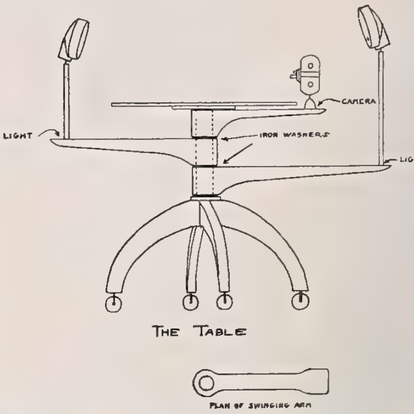
One of the Amateur Cinema League's animated leaders is free with this membership. Please state width you wish—16 mm.—9.5 mm.—35 mm.

## Simulated cinematics

[Continued from page 59]

patience and ingenuity, and he will be absolutely right. He will find that careful planning is necessary to the smallest detail and that each stage of filming presents a new problem. However, solving these problems is what lends such fascination to the game.



Designer's plan for one type of special table with which to essay simulated cinematics

The magic of the moving camera is least important of the effects obtainable through simulated cinematics. Shadows gradually advancing across the center of the picture area; double side lighting which slowly merges to form beautiful backlighting with the accompanying crisscross of shadows on the floor of the "stage"; a simultaneous journey of the camera and lights around the still life subjects with the lights suddenly stopping and the camera completing the circuit alone, these are some of the many possible variations.

## When the production fails to click

[Continued from page 65]

film fails owing to poor camera work, since this has been checked scene by scene as the production went along. But, if a sequence calls for accelerating tempo, as, for example, of an automobile chase in which each scene must be handled to appear on the screen slightly faster than the one just before (as illustrated in Harold Lloyd's productions), it is up to the cameraman to be forewarned. As to the director's own failure to secure proper tempo in the acting, little can be done except retake. If a character runs upstairs instead of walking, no editing can change that.

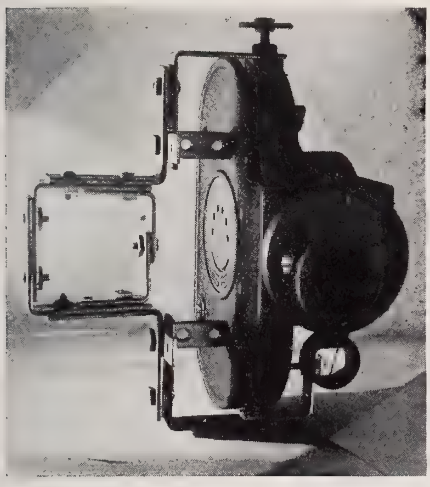
Some find the use of phonograph records, played at accelerated or retarded tempo, exceedingly helpful to put them in the right mood while they are working. It should be remembered that to slow the tempo appreciably causes one to breathe more slowly and, therefore, to feel more dramatically tense, while fast tempo creates a light hearted feeling. It is a very poor production, indeed, that cannot be improved fifty percent, as regards tempo, by making use of the methods that have just been indicated.

## The clinic

[Continued from page 60]

and underexposure. This correction is not abrupt but comes gradually through several frames. As the correction occurs for the hopelessly overexposed frames of the sun, it tends to fade out on the last dozen frames of the preceding scene.—*H. E. Richardson, A.C.L.*

**"Angles"** ■ From the magic bins of the "five and ten" come these little helpers of that name. A dash of ingenuity and a few assorted bolts will transform these little pieces of bent iron into a definite camera use. The illustration shows an upside down or reverse camera support and indicates clearly the method of assembly. It may resemble one of Rube Goldberg's wildest inventions but it works and, when necessity calls, results count, not looks.—*R. H. Griffiths.*



The "five and ten" furnished the gadgets to build this upside down camera support

**Asked and answered** ■ *Question:* I understand that ultraviolet light affects a photographic emulsion very strongly. Why is this fact taken into account so seldom when considering exposure? *Answer:* You are correct in your assumption that ultraviolet light is very actinic. Sunlight is rich in it and, although it is invisible to the eye, ultraviolet would affect the film strongly but for one reason. Glass is practically opaque to it. Therefore, since the lens is made of glass and offers the only means of ingress to the light which affects the film, most of the ultraviolet is filtered out. Quartz will transmit ultraviolet and a lens made of this material would greatly shorten the time of exposure. However, it would be next to impossible to get a sharp, clearly defined image from such a lens that would be suitable for screen magnification. The Kalostat lens, made for still pictures, is of quartz composition and produces a pleasing softness for portraits.

## Educational films

[Continued from page 62]

secretary, has personally made films of college life for publicity purposes and Prof. M. Wittler, educational department, is instructing future teachers in the use of 16mm. equipment. Coach Duke, assisted by George Cushman, student and A. C. L. member, has made films of athletes for instruction purposes and to prove that the school's star high jumper, whose style has been questioned at several meets, conforms with national rules. Mr. Duke believes that before long the finishes of all races will be filmed to avoid controversy as to the winners. ■ *Syracuse University In 1930*, 3,000 ft., 16mm., by Prof. R. F. Piper, is a detailed film survey of that institution. Distributed nationally to alumni and high school groups to stimulate graduate interest and future attendance, the film, which cost $285, has already netted $325, Prof. Piper reports. ■ Class records, formerly made at Princeton by a professional, are now made on 16mm. by a student committee of amateurs, thereby enabling many more events to be covered than was before possible, Laurence B. Rentschler, of whose films many have been duplicated for class records, reports. ■ Willingness to vote at a diplomatic conference for the abolition of customs duties on the circulation of educational films has been reported of thirty nine countries which have so informed the International Educational Cinematographic Institute in Rome. Albania, Australia, China, Colombia, Costa Rica, Denmark, Egypt, Ecuador, Estonia, Great Britain, the United States, Finland, France, Greece, Hungary, Ireland, the republics of South America, Poland, Sweden, Belgium, Spain, the Union of South Africa, Switzerland, Yugoslavia, Siam, Italy, Norway, Lithuania, Latvia, Mexico, Monaco, New Zealand, Germany, Portugal and Roumania promise to support the move.

**Legal** ■ To make identification more positive, 16mm. films taken by a friend before the recent fatal shooting of W. W. McConnell, superintendent of Winfield, Kansas, schools, have been shown to a pistol dealer in an effort to determine whether or not it was to McConnell that a revolver was sold shortly

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Cordially,
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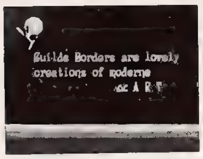

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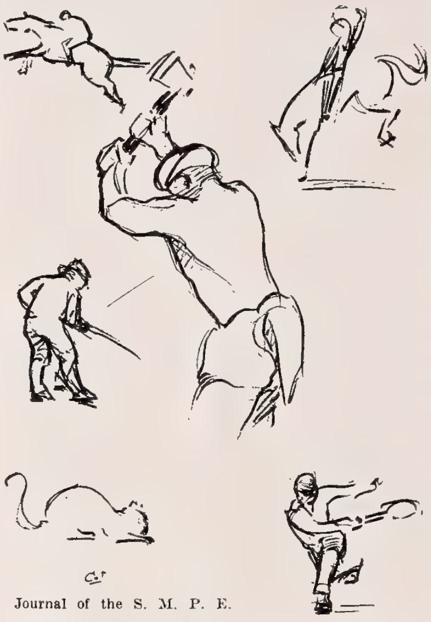
before his death. If it can be established that McConnell bought the pistol, the issue of suicide can be more definitely decided. The dealer, on viewing the films, was firmer in his belief that McConnell was the purchaser than he was after seeing the body.



Journal of the S. M. P. E.

Sketching action from film is newest art class method, as shown above

**Art** ■ Using characters in motion pictures as models, students are claimed to receive a better conception of proportion, rhythm and perspective than by sketching from static subjects, according to C. Ulp, Mechanics Institute, Rochester, N. Y. 16mm. classroom films are now available for this work and many artists are filming distant scenes and subjects for later reference in their work in the studio.

**FREE FILMS** ■ *These films, on 16, unless 35mm. is specified, are loaned free except for payment of postage. Requests should be addressed to the Amateur Cinema League, Inc., 105 W. 40th St., N. Y. C., and films desired mentioned by titles. Requests, on receipt, are forwarded to distributors who get in touch with applicants and make booking arrangements. Specific dates cannot be promised until the applicant hears from the distributor. Do not send postage with requests; when it is required, the distributor will notify the applicant. Of course, films should be returned postpaid. Some films are limited to groups, in which cases it is so stated in the review. In applying for films limited to groups, the type and probable size of the audience must be mentioned. Films are not available outside of the United States, unless so stated. Any amateur may apply for films reviewed as this service is not limited to Amateur Cinema League members.*

■ *Greatest Airship Dock,* one reel, 16mm., reviewed through the Goodyear Tire & Rubber Company, tells the story of a remarkable feat of engineering, the building of the hangar for the ZRS4.

■ *Metal of the Ages,* three reels, 16 and 35mm., reviewed through courtesy of the Reading Iron Company, shows the melting of ore in the blast furnace and depicts the various stages in the manufacture of wrought iron pipe. An introductory sequence showing early methods of iron making is unusually interesting. Animation of processes aids in making them very clear. The film is available to schools only.

■ *Making Photographic Lenses,* one reel, 16mm., reviewed through Hugo Meyer & Co., shows various steps in the making and testing of lenses and mounts at the optical works of this company in Goerlitz, Germany. The film is available to physics classes and to still and cine clubs.

■ *Drinking Health,* two reels, 16 and 35mm., of the Harvard series produced by Films of Commerce, Inc., has for its purpose the encouragement of the drinking of sufficient water for health and to warn against dangers of the common drinking cup. The film is available to schools and other large groups, and a teacher's guide may be had upon request as also may supplementary printed data for use by the audience.

## Amateur clubs

[Continued from page 61]

**Club leader** ■ A mystery comedy is to be the second production of the Southern New England Amateur Cine Club in Pawtucket, R. I. A special club leader, to be used on all club productions and on members' pictures, is being prepared.

**Oakland** ■ Among the attractions of the last 1931 meeting of the Greater Oakland Motion Picture Club were the demonstration of new projection equipment, the screening of members' films, among them a medical subject made by Elton Fox, and a discussion of the club's current production, *Influence*. Fifteen members gathered for dinner preceding the meeting. Ed Rosenburg, A.C.L., will edit a column in the club's news sheet, *Camera Action.*

**Aviation comedy** ■ The enthusiastic public reception of *Sky Larks,* the first club production of the Amateur Cinema Club of Montreal, Canada, has moved the club to plan a second aviation picture. The new film is to be a comedy running three reels, entitled *The Flyaway Husband.* It will be produced in cooperation with the Montreal Light Aeroplane Club and some of the best amateur pilots in Canada will be included in the cast.

**Sound demonstration** ■ A recent program of the Hudson County Cine Club of Jersey City, N. J., was devoted to a demonstration of sound projection equipment by Edmund W. Miller and Herbert Griffin. This active club now has a membership of twenty seven.

**Hungarian film** ■ In Ottevény, Hungary, Count Andrew Csáky, A.C.L., has recently completed a photoplay called *Poachers,* 2,000 ft., 35mm. The story of the film, synchronized with Hungarian music, is a simple melodrama of peasant life on a Hungarian estate. A swineherd is "framed" as a poacher by the game keeper, the villain of the piece, who desires the swineherd's girl but the game keeper is not cunning enough to hide the fact that he is actually doing the poaching himself and so is trapped by the forester. The swineherd, his sweetheart and the game keeper were played by amateur actors but all other roles, as well as about sixty extra people, were cast from real life. Count Csáky reports excellent results with the "drafted" actors as long as he confined their work to circumstances that might arise in their daily lives. In instances difficult for the actors to handle, cinematic symbolism was used with good effect. The film includes many beautiful scenic sequences, pictures of wild game and sequences of peasant life. It has received considerable publicity in Hungarian papers and magazines.

**Chicago** ■ December programs of the Chicago Cinema Club included a demonstration of new movie making equipment, a screening of Mediterranean travel films with a talk on travel filming by H. A. Brassert and projection and discussion of members' films.

**German contest** ■ In the contest recently held by *Kino-Amateur*, an amateur movie magazine in Germany, for the best motion picture version of *The Adventure*, a scenario written by Andreas Lenard, A.C.L., Herbert Kipper of Berlin won first prize and Thedoroe Klemm of Solingen won second prize. Mr. Lenard's script was selected as the basis of the competition in an earlier contest.

**Brooklyn unit** ■ Recently organized, the Crown Cine Club of Brooklyn, N. Y., has a membership of forty five. A photoplay will be produced early in the spring and preliminary test shots have been made. Milton Bernstein, A.C.L., is president; Bernard M. Eisenberg, treasurer; Miss Frances Leibman, secretary.

**Eighty cameramen** ■ Over eighty members attended the last meeting in 1931 of the Cine Club of Portland, Ore. The program featured the projection of members' films, some 2,500 feet being screened. Among the offerings was *Finny Lore*, a well planned film of Oregon fishing made by Edward J. Schon, A.C.L. In addition to amateur films, *A Trip Through Film Land* was projected. A door prize of a fifty foot roll of film went to R. R. Poppelton. The club's plans for the preparation of a master scenic film of the state of Oregon by gathering the material from films already made by members is progressing. A committee has been appointed and members are duplicating suitable material for the reel which, when finished, will come to the League Club Library.

**Greenwich unit** ■ Formed over a year ago, Crusader Pictures, amateur unit in Greenwich, Conn., has completed *The Floating Hat*, 800 ft., 16mm., directed by George E. Fisher, A.C.L. A second picture, to be directed by George Aiken, is planned. Officers for 1932 are John Edwards, president; Tilden Southack, treasurer; George E. Fisher, secretary. *The Floating Hat* is to be presented publicly and gate receipts devoted to unemployment relief.

**Another contest** ■ In Orange, N. J., a movie club, under the presidency of Edward Hayes, is planning a contest with other New Jersey movie clubs. It is planned to challenge the Cinema Club of the Oranges first. The screening of amateur films and discussions of the first production have filled the programs of recent meetings. A special Christmas film program was given.

**Mt. Kisco exhibition** ■ Over three hundred attended the public exhibition of movies and still photographs held by the Cinemat Club of Mt. Kisco, N. Y. Among the 2,300 ft. of films screened were *Fire*, a cinematic study of the operations of the Mt. Kisco fire department, made by Kenneth V. Bloomer, A.C.L.; *The Lake In The Clouds*, made by Miss Elizabeth Sansom, A.C.L.; *A Trip To Florida*, made by Dr. Charles F. Chapman, A.C.L. To assure that the exhibition would be representative of both branches of photographic art, the movie club invited thirty still photographers who submitted eighty prints. Many camera clubs have sponsored amateur movie activities but this is the first instance of a movie club sponsoring still exhibitions. The program's gate receipts will be used to buy amateur movie equipment and film.

**New plot** ■ The amateur movie club of Grinnell College, Grinnell, Iowa, has completed the scenario for its second production which is to be a mystery story based on the theft of a valuable postage stamp collection. *Tell Tale Heart* from the League Club Library was projected at a recent meeting.

**Philadelphia** ■ The portion of the plot given as an example in the A. C. L. bulletin, *Making A Simple Film Story*, has been used as the basis of the current production of the Northeast Amateur Motion Picture Club in Philadelphia. Another production is now under consideration.

**Rushes** ■ In Brooklyn, N. Y., Edward H. Marsh, A.C.L., and Robert Coles, A.C.L., are organizing

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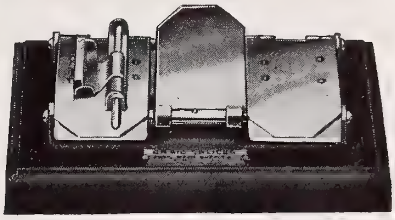

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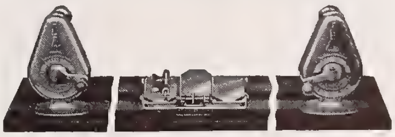

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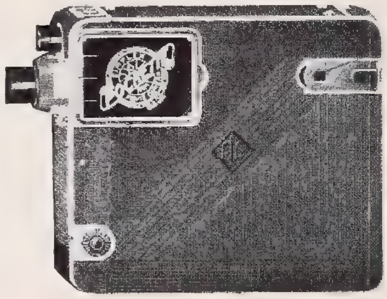

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a movie club of advanced amateurs. Those interested may obtain information about the club from the League. ■ The Cinema Club of Larchmont, N. Y., is producing a comedy based on the words of a popular song. ■ In Binghamton, N. Y., Kenneth F. Space has formed a club of amateur cameramen. Officers will be announced later. ■ The Amateur Cinema Club of the Oranges, N. J., has arranged several public screenings of its films. A special showing was recently given *The National Matches, Camp Perry* to members of competing teams. ■ In San Francisco, Calif., the Silver Screen Players, producers of *The Hero*, have begun work on a second picture.

■ *The Road North* has been selected as the title of the current production of the Candida Cinema Club of Boston. The story, laid in the north woods with the background of a fur trading post, is being filmed this winter in the New England countryside.

■ Another new high school movie club is the Amateur Cinema Club of the Rutland, Vermont, High School. Franklin Burditt is president; Elizabeth Bucklin, vice president; Barbara Crampton, secretary; Thomas Stafford, treasurer. The club meets weekly.

■ Cinema Arts Studios of Modesto, Calif., is planning to film one of Poe's stories and, in preparation, is screening various amateur versions of his tales.

■ Judge A. W. Wiggins, secretary treasurer of the Movie Makers of Jackson, Mich., reports that late meetings of the club have been attended by a representative number and that increased membership is expected this winter.

**British Amateurs** ■ *Although the* British Amateurs *section of this department has not been included this month, it will be resumed next month with detailed reports.*

---

## Movie ho, Mexico!

[Continued from page 53]

to the edge. There are signs in English in the better hotels gently warning the tourists to have their films developed while in Mexico.

Now, what about the light and the exposure in this subtropical land? While the light appears to be much stronger to the eye, experience has shown that one half a stop faster is all that can rightfully be claimed in general shooting. In extreme distance shots, as over mountain valleys to the next range, one may stop down an entire stop as compared to one's judgment around Forty North.

During the week, you will have wisely reserved seats for the Sunday bullfight, seats away down front, first row in *la sombra* (the shady side), if possible.

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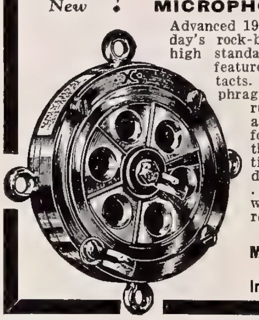

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Motion Picture Dept.
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Slightly used but in perfect condition.
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Cartoons
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A 150 ft., 16 mm., subject featuring Nighthawk, canine king of surfboard riders.
Price (150 ft.) ..................$9.75
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f/1.5 . . . . . f/2
SUPERSPEED

Highly corrected lenses, Cinegors are unexcelled for cinematography under conditions of adverse light. Used in conjunction with supersensitive film, they are ideally adapted for the most difficult kind of indoor work. They are also recommended for all processes for the production of pictures in natural colors.

Catalog MM2, describing the complete line of Goerz lenses and accessories, will be sent on application.

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Fair exchange is no robbery. Send your old film, plus $1.50 and return postage, for one of the many interesting subjects available at Navilio's.

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5 to 9 reel feature.............$1.50 a day
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Dealers: Write for interesting offer

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Vivid, interesting, a true movie. Operated like flipping pages of a book. Send direct or through dealer your pet 4 ft. of 16mm film and receive two leather-bound Motographs for $7.50. Guaranteed.

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100% 16mm. TALKIE FOR RENTAL

Lew AYRES in "IRON MAN"

*with* JEAN HARLOW

8 REELS, at $1.75 per reel & disc. One night. (No charge for transportation time.)
*Send for list of others for sale and rent.*

JONES HARDWARE CO.
*Movie Department,* Shamokin, Pa.

The afternoon sun is deep in the west by the time you need it. Therefore, "portraits in the shade or very near dark objects" govern the occasion with a quarter stop on the plus side for good measure. Later in the afternoon you'll thank goodness for the f/ 1.5 or 1.9 lens, and don't try to guess the distance.

Xochimilco should be visited any day but Sunday; at that time it is too crowded. Tell the driver to take you where one rents the boat that is poled along and later ask the boatman to drop you at the group of restaurants. By all means have color with you for the flora is indescribable. Then go where you can set up the tripod, stop down for detail and shoot some half speed stuff for future reference. Include the mountains, too, in establishing shots. It costs nothing extra. Save a little footage for your barge going under a bridge; it will remind you of Venice.

And then you must visit Amecameca where the majesty of the great old volcanoes, now snow covered and silent, dawns upon you. Climb the holy hill and, from the quiet little church yard, woo old "Popo" and "Ixta" with your six inch lens. Don't panoram, we are told, but here you just can't help it. From the head of the Sleeping Lady to the cone of "Popo" is such a wee distance (about two and one half miles) that you needs must panoram just a bit to show the folks at home the juxtaposition of the two sky scraping peaks and to record where, at the lowest part, Cortez and his band of merry men came across to visit the Aztecs. If you happen to be in Amecameca on a fiesta, you'll run out of film before day is done. Do not carry it all with you for you'll need some at Cuernavaca and at Puebla.

While it is advisable to have all possible cine film developed in Mexico City —and thus have time to remedy rather than regret any failures in judgment— during the last forty eight hours of the stay it is a different story. A film that is processed there and then forwarded to you means an international complication that is better avoided. In other words, the customs officers of the United States are not all cine fans, as yet.

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## News of the industry

[Continued from page 64]

one dealer in each community, or more than one in metropolitan centers, can secure them for distribution through the parent library. The present releases include five one reel comedies, five two reel comedies and two novelties.

**"Cine-Kodak News"** ■ Offering articles and illustrations adapted to seasonal filming, this very attractive Eastman journal can be obtained by readers of Movie Makers on request to the Eastman Kodak Company, Rochester, N. Y.

IDEAL FOR CRAMPED INTERIORS AND CONDITIONS of ADVERSE LIGHT

KINO-

HUGO MEYER
feet 1½ 2 3 5
f:1.5 2
15 MM focus f:1.5

PLASMAT

f/1.5 15mm. **FOCUS**
**WIDE ANGLE LENS**

During this INDOOR season, the movie maker will discover, in the combination of supersensitive film and the f/1.5 aperture of the Kino Plasmat Wide Angle Lens, a new and entrancing field for his labors. With an ordinary bridge or table lamp for illumination, he will get the most interesting closeups of the family at home with this fastest of wide angle lenses . . . OUTDOORS, it is a necessity at regattas and races, at ball games and polo and for all sports where the action is close at hand, extended and fast.

THIS LENS COMES IN A MICROMETER FOCUSING MOUNT FOR VICTOR, FILMO AND CINE-ANSCO CAMERAS.

IT IS NOT NECESSARY TO REMOVE LENS FROM TURRET CAMERAS WHEN REVOLVING LATTER.

Price $60

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BROOKS PRODUCTS
*for* MOVIE MAKERS

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¾ to 4" focus. Unsurpassed definition. $37.50 and up.

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Superspeed lens for all 16mm. cameras. 12 times faster than f/4.5. Unsurpassed for adverse light. Excellently corrected. $75.

**TRIAX TRIPODS**
and tilting and panoram top . . . light, compact, strong, rigid. $6.00 and up.

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Optical glass filters. No gelatine used. Graduated and plain. $3.00 and up.

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As used by professionals for the many and varied effects as seen in the theatres. $3.00 and up.

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Fitting all lenses 1⅝" and smaller. Grips firmly, adjusts to any position. $2.85.

**AUTOMATIC DISSOLVE**
for "fadein," "fadeout" and double exposure work. Professional results obtained with ease by any amateur. $27.50.

**BROOKS FOCUSING PRISM**
Ground glass focusing prism—an absolutely certain method of focusing cine lenses in place on the camera. $6.00.

**PRACTOS EXPOSURE METER**
Combination cine and still gauge . . . compact, simple. With case, $5.75.

**CINE-NIZO 16 D³ CAMERA**
Available with turret head. Small, efficient, light, real value. $125 and up.

*Write for literature on the above; also on our miniature focal plane and reflex cameras.*

●

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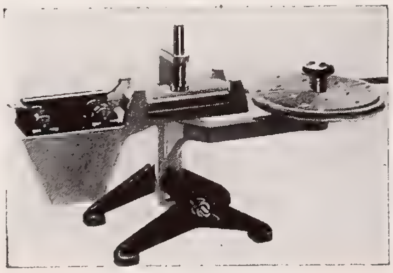
AGENT U.S.A.
127 W. 42nd St. New York

SIMPLEX FILM CLEANER
Model C Price $8.00



KALEIDO CAPERS
100 ft. 16mm. film showing the effect of a camera turned loose with a Kaleidoscope. Price, $6.00.
WESTWARD BOUND
A condensed volume of the highlights of western scenery. 100 ft. 16mm. Price, $6.00.
Fade-in, Fade-out with the
SIMPLEX FADING GLASS
Price, $2.00
*Produced by*
ERNEST M. REYNOLDS
165 E. 191st Street, Cleveland, Ohio

**"Filmo Topics"** ■ Active amateurs interested in following every helpful agency devoted to the craft should write the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill., for a sample copy of *Filmo Topics*, an excellent house organ devoted to personal filming.

**New dealer** ■ Movie makers in the vicinity of New Rochelle, New York, will now have an opportunity to be served in the amateur field by a new firm. This establishment, at 219 Huguenot Street, New Rochelle, will be known as the Artists Photo Service and will be in charge of Carl Louis Gregory and Leslie Zauner. Mr. Gregory bears a name long known and respected in the motion picture field; he has complete facilities for all kinds of specialized motion picture work, including the use of the special printing machine described in MOVIE MAKERS some time ago. Mr. Zauner's wide experience in art and portrait photo work will also be available.

Educational Film Exchanges, Inc.

A glimpse of the great outdoors from new Home Film Libraries series

**Camera classes** ■ Evening classes in the fundamentals of photography are announced by the Clarence H. White School of Photography, 460 West 144th Street, New York City, covering a period of sixteen weeks beginning in January, 1932.

**B. & H. sound list** ■ A comprehensive catalog of 16mm. sound pictures available through the Filmo Library has recently been issued by the Bell & Howell Company of Chicago. The subjects listed are said to cover a wide range, many being strictly for entertainment while others cover the educational and informative fields. Such a large list, exclusively composed of sound pictures, would appear to demonstrate that the use of the 16mm. talkie is being definitely increased. A copy of the catalog, which lists only sound on disk, is available to any reader of MOVIE MAKERS who sends eight cents in stamps for postage charges. Requests should be addressed to the Library Division.

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from "Heat Waves"

USE METAL LETTERS
FOR TITLE MAKING
Send for Price List of Capital and Lower Case Letters.
H. W. Knight & Son, Inc., Seneca Falls, N. Y.

NEW 16mm. FILMS
Length approximately 100 feet
Price each, $3.95 Postpaid
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PRICE $16.00 POSTPAID
Descriptive list free on request.
EASTIN FEATURE FILMS
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Professional Looking 16mm. Printed Titles. 25¢ and UP.
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Put new humor, new thrills, new interest into your programs! Here is an opportunity to pep up your film library at an exceptionally reasonable price.
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Complete editing and titling service. (16 mm. or standard.) Cinematography.
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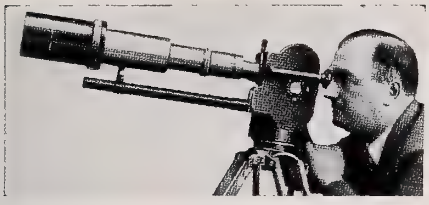
DETROIT, MICH.

You Need
A MOVIE MAKERS BINDER
Only $1.50
Binder Dept., MOVIE MAKERS
105 W. 40th St. New York City

**500 mm. tele** ■ Niezoldi & Kramer announces from Munich the adaptation of a "fernbild," or "distance" lens made in the truly remarkable equivalent focal length of 500mm. This lens may be adapted to their 16mm. Cine-Nizo models D and D 3. Of unusual speed, the objective suggests unheard of possibilities in scientific or difficult filming.

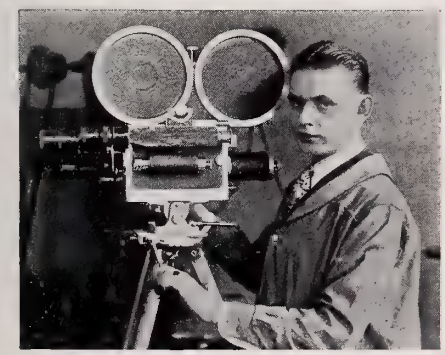


World's biggest 16mm. telephoto is product of Niezoldi & Kramer

**Reynolds cleaner** ■ Model C of the Simplex Film Cleaner, offering three different methods of film renovation in one, is announced by Ernest M. Reynolds, 165 East 191st Street, Cleveland, Ohio. It is claimed that the new model is adaptable to any size of reel and to any rewind. A particularly interesting feature is a new type of circular polishing disc which cleans the film with a wiping motion and carries off extraneous material.

**Arc with superspeed** ■ Home cinematographers interested in the definite effectiveness of the "panchromatic" arc with superspeed emulsions may write for the interesting leaflet on the subject prepared by the National Carbon Company, Carbon Sales Division, Cleveland, Ohio. Color charts and much interesting photographic material is set forth.

**S.M.P.E. demonstrates** ■ At a recent meeting of the Society of Motion Picture Engineers held in New York City, H. A. Frederick of the Bell Telephone Laboratories demonstrated a series of disk records made by a new process for exceptional volume and faithfulness of reproduction of voice and music. The new records are cut by the "hill and dale" process, wherein the vibrations are registered in the grooves vertically instead of horizontally, as is usually the case. In conjunction with a new type of electrical pickup of much lighter weight than usual, reproduction through a specially designed amplifier resulted in greatly improved volume and quality. No data is as yet available concerning the commercial release of the new sound system.



Eric M. Berndt, New York engineer, with one type of cine apparatus he builds

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## Cinemas for caravanserais

[Continued from page 54]

this true of those business clubs such as the Rotary, Kiwanis or Lions of which each new member is expected to tell of his business activities, an increasing number of such reports now being made by means of personally produced films. Too, entertainment films are often shown at these luncheons and the availability of projection equipment would constitute another service that would undeniably appeal to those making up this important source of hotel revenue. Salesmen would likewise find 16mm. projection facilities of assistance in demonstrating their products. In fact, the potentialities for greater service which installation of 16mm. in the hotel makes possible are increasingly appealing to progressive hotel management.

Hamilton W. Wright

The cine room makes debut at the Greenbriar Hotel, White Springs, West Va.

Bell & Howell

Luncheon club use of 16mm. facilities is exampled by Lions Club in Chicago hotel

**NOW take Beautiful Pictures in your own HOME.**

Every quality you have wanted in your indoor movies Plus unrestricted action is now possible when you illuminate with

**FOTOLITES**

**Range in price from $1.25 to $16.00 (without bulbs.)**

For with Fotolites (exclusive chemical finish) you can take sparkling —clear pictures *right in your home* even on dark days and at night. Most light with lowest equipment cost.

**THE STANRITE TRIPOD AND PANRITE**

Professionals and serious amateurs find the new STANRITE TRIPOD and the PANRITE TILTING TOP an ideal combination. Assure steady running pictures *at any angle.* Fit any camera. Light weight. Beautiful construction (mahogany and chromium.)

Stanrite Tripod, $12.00
Panrite Tilting Top $9.00

*Lockrite attachment for above, $3.00*

**NEW 10 REEL Film Carrying Case**

This Beautiful case is equipped with a specially designed removable moistener which permits moistening without danger of damaging films.

10 Reel, $6.50 20 Reel, $9.00.

**TESTRITE INSTRUMENT CO.**
57 E. 11th Street, N. Y. C.

*Without obligation send free particlars.*

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## EQUIPMENT FOR SALE

■ READY and waiting . . . Bass *Bargaingram* No. 208. Nineteen pages crammed full of bargains. Save money. A few offers from this money saving list: new DeVry Model G projectors with cases at $45.00; new Risdon 16mm. cameras, 3.5 lens at $22.50; Bell & Howell Filmo 70A with case and Cooke lens, $77.50; Victor Model 3, regular and slow motion, with lens, $65.00. Write or wire for your copy at once. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

■ SUBJECT to prior sale, we are offering eleven two reel "Spice of the Program Comedies" at $7.50 per reel. These films have been used in our Library but are in good condition. We are also offering the following feature films at $5.00 per reel: WALKING BACK, starring Sue Carrol, 5 reels; PRETTY CLOTHES, featuring Jobyna Ralston and Johnny Walker, 6 reels; THE CHARLATAN, featuring Holmes Herbert, 7 reels. Model B Kodascope, list price, $275.00, sale price, $150.00. DeVry Model G Projector, sale price, $35.00. Kodatoy, sale price, $9.00. Model B Cine-Kodak, gray, fitted with *f*/1.9 and 78mm. Telephoto and carrying case, list price, $220.00, sale price, $135.00. 1 Model 75 Filmo Camera, sale price, $50.00. 1 6" Goerz Lens for Filmo Camera, list price, $75.00, sale price, $25.00. 1 Filmo Camera 16/32 Speed, sale price, $95.00. 1 Filmo Cabinet, list price, $108.00, sale price, $35.00. 1 Cine-Kodak Outfit M 3.5 with Model G DeVry Projector (new), sale price, $100.00. 1 2" *f*/1.5 Hugo Meyer Lens for Filmo Camera, list price, $90.00, sale price, $45.00. 1 3¾" Cooke Telephoto for Filmo, list price, $85.00, sale price, $45.00. 1 Long Focus Lens for Model BB, *f*/1.9 Cine Kodak (new), list price $45.00, sale price, $25.00. 1 Model 57 G Filmo Projector (used) with 250 Watt Lamp, variable resistance and oval base, sale price, $100.00. 1 Model C Kodascope with case, (used), bronze, sale price, $35.00. 1 Model B Ampro Projector (used), sale price, $135.00. 1 Model C Kodascope, black, with case, sale price, $25.00 BARGAINS IN SCREENS: Arrow, 30x40, sale price, $3.50. Special Beaded, 20x30, sale price, $2.00. No. 0 Kodascope, 26x32, list price, $8.00, sale price, $3.00. Kodacarte Combination Table and Screen, list price, $30.00, sale price, $15.00. Bub North Screen, 30x40, sale price, $15.00. Bub North Screen, 12x18, sale price, $5.00. STARKWEATHER & WILLIAMS, INC., 47 Exchange Place, Providence, R. I.

■ COMPLETE PRINTING OUTFITS for movie titles, presses, type, ink, paper, supplies. Write for catalog. KELSEY CO., D-50 Meriden, Conn.

■ ONE DOLLAR ONLY—New Hayden extension arms for your Kodatoy for 400 ft. reels. Sent direct only. A. C. HAYDEN CO., Brockton, Mass.

■ 1 FLMO Used 70-A camera, $85.00; 2 Filmo Used 70-A cameras, each, $90.00 (almost new); 1 Kodascope "B" projector, Kodacolor equipped, 200 watt and case (slightly used), $130.00. W. W. KIMBALL CO., Est. 1857, 31 E. Jackson Blvd., Chicago.

■ NEW 16mm. continuous projector, fully equipped, for home and commercial work; cost, $325.00; $150.00 cash. J. M. HERNIC, 12 E. 37th St., New York City.

■ 16 MM. movie cameras and projectors for the home, school, church and business organization. Literature free. D. F. ELDER & COMPANY, Dept. 14, Chelsea, Massachusetts.

■ COMPLETE sets Eastman tank developing, fixing, hardening chemicals to mix gallon quantity, postpaid, $1.50. HUNTER, 921 Edgewood, Elizabeth, N. J.

■ SIXTY dollars allowance for your model C Kodascope toward a brand new Eastman Model K projector. Dealers in Eastman, Bell & Howell, Victor, Simplex, Agfa, Pathex, Zeiss, and other high grade equipment. NATIONAL CAMERA EXCHANGE, 5 So. 5th St., Minneapolis, Minn.

■ PATHEX EXCLUSIVELY. Complete, brand new stock, latest models, cameras, projectors, raw film, exhibition film, Pathex accessories. WESTWOOD CINEMA STUDIOS, 1608 Ocean Avenue, San Francisco, Calif. Mail orders filled.

■ TIREX S 2 cond. portable rubber cable, odd lenghths up to 150 feet. No. 10, 15c; No. 14, 10c per foot. CHAS. R. LUDER MFG. CO., Washington, Ind.

■ HOME TALKIE UNIT, $15.00. 100 ft. panchromatic reversible film, $4.50—supersensitive, $6.00. 16mm. films, Chaplin, Mix, Fairbanks, $.75 each. Free lists. HOME MOVIE SERVICE, Box 32, Easton, Pa.

■ FOR SALE—Filmo 70 Camera, Cooke lens, fine condition, $85. Bell & Howell projector, $125. Will trade 1A Graflex Bausch-Lomb lens for cine equipment. Want travel Cinegraphs. ROLLO EVERY, 22 S. Hollywood, Daytona Beach, Fla.

For

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■ FILMO 70A camera, 1" *f*/3.5 Cooke, equal new, $85.00. Cine Ansco camera, *f*/3.5 lens, $45.00. Ica Kinamo S-10, *f*/2.7 Zeiss lens and case, $40.00. Ensign Auto-Kinecam with 1" *f*/2.6 Cinar and case, $55.00. Filmo projector, 200 watt variable resistance and ammeter, $120. Kodascope C projector, old model, $20.00. Kodascope B projector, late model, $100.00. Q.R.S. model B projector and case, $10.00. 1" *f*"1.5 Meyer Plasmat lens, $35.00. 1"*f*/2.7 Carl Zeiss Tessar lens, $25.00. 2" *f*/1.5 Cine Velostigmat lens, $15.00. 3¾" *f*/3.3 Wollensak Telephoto lens, $32.50. 6" *f*/4.5 Wollensak Telephoto lens, $40.00. Dremophot exposure meter, $2.50. Dist meter for measuring distance, $4.50. B & H Photometer and case, $12.00. Craig splicer and rewinder on board, $15.00. WILLOUGHBYS, 110 W. 32nd St., New York City.

■ EVERYTHING for the amateur photoplay producer. Costumes, settings, properties, makeup, studio equipment. Send for bargain lists. State wants. J. G. BOLGER, 30 Dyatt Place, Hackensack, N. J.

■ SELECTED 16mm. library films, in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

## EQUIPMENT WANTED

■ WANTED—16mm. library films, whole libraries and single films, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

■ WANTED—Model B B Cine-Kodak *without lens*, but suitable for 1.9 lens. State price and condition. Address R. D. BOX 513, Glenshaw, Pa.

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■ WILL buy 16mm. subjects. Advise what you have. State length, title, producer and condition. H. STEWART, 120 Fitzrandolph Ave., Trenton, N. J.

■ WILL BUY or exchange used 16 mm. subjects at nominal rates. Drop me a line and mention what you have to offer. S. B. HOBBS, 190 Goden St., Belmont, Mass.

## FILMS FOR RENTAL OR SALE

■ *CRISTUS*, the best motion picture version of the life of Christ. In seven parts, $200.00. Other films. Direct or through your dealer. ARC FILM CO., 630 9th Ave. New York City.

■ PIXY PICTURES, 16mm. short subjects (25 feet) complete with leader, title and metal reel, all new film, $.75 each, three for $2.00. Send for list. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ FOR SALE. New and used 16mm. sound films. Send for list. PITMAN HOMOVIE SERVICE, 45 Summit Ave., Salem, Mass.

■ THE YORKTOWN PAGEANT. 400′ of carefully edited and titled 16mm. film, depicting this historical celebration in all its immensity. Price, $25.00, complete with reel and can. Should be in every movie makers' library. G. L. HALL OPTICAL CO., 257 Granby St., Norfolk, Va.

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■ EXCHANGE. THIS LIBRARY WAS THE FIRST to reduce the price of exchange to $1.00 for 400′ films and maintain its strictly HIGH CLASS SERVICE.

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| 400′ reel | $1.00 |
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■ 1032 LIST of films for sale and exchange and new plan now ready. Send for it. H. B. KAY, 145 Jerome Street, Brooklyn, N. Y.

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■ WILL make titles in exchange for used 16 mm. professionally made films. Request trade offer. State subjects. NOVEL CINE TITLES, 647 Franklyn Ave., Council Bluffs, Iowa.

## MISCELLANEOUS

■ SEE your films in beautiful, natural colors. No special equipment necessary. Sample 10c. J. G. BOLGER, 30 Dyatt Place, Hackensack, N. J.

■ 16 mm. KEYSTONE CAMERA, $12.50. Camera taken back at list any time on better model. 100′ pictures, $3.65. Titles, air-brushed backgrounds. Supersensitive negative, $6.00. Projectors, screens, splicers, tripods. Catalogues. LORENZ FILM PRODUCTIONS, Madison, Indiana.

■ ANIMATED TITLES put spice into your productions. We are prepared to furnish trick opening titles. Prices reasonable. For information write A. G. MERRIMAN, 11004 Ashbury Ave., Cleveland, Ohio.

# AROUND THE WORLD WITH MOVIE MAKERS

**An International List Of The Dealers Who Carry This Magazine — VISIT THEM!**

## UNITED STATES

### ARIZONA

Phoenix: Studio of Sound, 812 E. Washington St.
Tucson: T. Ed. Litt, Cor. Congress & Stone.

### ARKANSAS

Texarkana: H. V. Beasley Co., 200 E. Broad St.

### CALIFORNIA

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
J. F. Hink & Son, Shattuck & Kittredge.
Fresno: Potter Drug Co., 1112 Fulton Ave.
Shaver Lake Photo Shop, 910 Arthur Ave.
Glendale: Cine-Electric & Optical Studio, 163 S. Central Ave.
Kug-Art Photo Service, 507 W. Colorado Blvd.
Mowry's Photo Service, 223 S. Brand Blvd.
Hollywood: Bell & Howell Co., 716 N. LaBrea Ave.
Hollywood Camera Exchange, 1511 N. Cahuenga Blvd.
Hollywood Camera Shop, 1442 N. Highland Ave.
Hollywood Citizen, 6366 Hollywood Blvd.
Hollywood Film Enterprises, Inc., 6058 Sunset Blvd.
Strasburg's of Hollywood, 6730 Hollywood Blvd.
Long Beach: Wier's Photo Shop, 142 Pine Ave.
Winstead Bros. Inc., 244 Pine Ave.
Los Angeles: Billy Burke Home Movies, 5372 Wilshire Blvd.
Eastman Kodak Stores, Inc., 643 S. Hill St.
Educational Project-O Film Co., 129 W. Second St., American Bank Bldg.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
Schwabacher-Frey Stationery Co., 734 S. Broadway.
Wilshire Personal Movie Co., 3150 Wilshire Blvd.
Oakland: Adams & Co., 380 14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Wylie Wells Kelley Film Lab., 829 Harrison St.
Palo Alto: David Keeble.
Pasadena: The Flag Studio, 59 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Riverside: F. W. Twogood, 700 Main St.
San Bernardino: Steele's Photo Service, 370 D St.
San Diego: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth St.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
San Francisco: Cine Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
Westwood Cinema Studios, 1608 Ocean Ave.
San Jose: Webb's Photo Supply Store, 66 S. First St.
San Pedro: Sunset Photo Supply, Inc., 319 W. 6th St.
San Rafael: Webb & Rogers, 4th and B. Sts.
Santa Ana: Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: J. W. Collinge, 1127 State St.
Tri Counties Electric Supply Co., 27 Parker Way.
Santa Monica: Bertholf Photo Finishng, 1456 Third St.
Stockton: Logan Studios, 20 N. San Joaquin St.
Peffer Music Co., 40 S. California St.
Ventura: Bartlett Co., 412 E. Main St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.
Whittier: Maxwell C. Peel, 226 E. Philadelphia.

### COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Haanstad's Camera Shop, 404 Sixteenth St.
Kendrick-Bellamy Co., 16th St. at Stout.

### CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Greenwich: Gayle A. Foster, 9 Perryridge Rd.
Hartford: Harrison Harries, 255 Franklin Ave.
Harvey & Lewis Co., 852 Main St.
Watkins Bros., Inc., 241 Asylum St.
Middletown: F. B. Fountain Co., 483 Main St.
Naugatuck: Leary's Drug Store, 217 Church St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25 Broadway.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm Inc., 139 W. Main St.

### DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Bros., duPont Bldg.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

### DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607-14th St., N. W.
Fuller's & d'Albert, Inc., 815-10th St., N. W.
Robbin's, National Press Bldg., 529-14th St., N. W., opposite Willard Hotel.

### FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.
Jacksonville: H. & W. B. Drew Co., 46 W. Forsyth St.
Miami: Miami Photo Supply Co., 12 N. E. First Ave.
Tropical Camera Stores, Inc., 123 Second St., N. E.
Miami Beach: Cox Studios, Roney Plaza Hotel.
J. R. Willis, 737 Lincoln Road.
Palm Beach: Robison's Camera Shop, 206 Royal Palm Way.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.

### GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

### IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.

### ILLINOIS

Chicago: ***BASS CAMERA CO., INC.,*** 179 W. Madison St.
***CENTRAL CAMERA CO.,*** 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 So. La Salle St.
1645 Orrington Ave.
105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Ideal Pictures Corp., 26 E. 8th St.
***W. W. KIMBALL CO.,*** Motion Picture Dept., 31 E. Jackson Blvd.
Lyon & Healy, Inc., Jackson Blvd. & Wabash Ave.
Norman-Willets Co., 318 Washington St.
Post Office News Co., 37 W. Monroe St.
Royal Radio Co., Cine Dept., 661 N. Michigan Ave.
Seamans. Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 918 Irving Park Blvd.
Von Lengerke & Antoine, 33 S. Wabash Ave.
Wolk Camera Co., Opp. Post Office, 219 S. Dearborn St.
Danville: Plaster Drug Co., 108 N. Vermillion St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Highland Park: Hattstrom & Sanders, Inc., 391 Central Ave.
Moline: Seaholms Kodak Headquarters, 1507 Fifth Ave.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
Rockford: Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

### INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., 112 W. Wayne St.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

### IOWA

Burlington: Sutter Drug Co., 3rd and Jefferson St.
Carroll: Rexall Store, 120 W. 5th St.
Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Lynn's Photo Finishing, Inc., 419 Pierce St.
Waterloo: Macks Photo Shop, 225 W. Fifth St.
Seehawk Camera Shop-Studio, 189 W. 4th St.

### KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.

### KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

### LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

### MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Bangor: Francis A. Frawley, 104 Main St.

### MARYLAND

Baltimore: Eastmann Kodak Stores, Inc., 309 N. Charles St.
Stark-Films, 219 W. Centre St.
Zepp-Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

### MASSACHUSETTS

Boston: James W. Brine Co., 92 Summer St.
Charles H. Chase, 44 Bromfield St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Brockton: Iris Pharmacy, 230 Park Blvd.
Raymond C. Lake, 218 Main St.
Lowell: Donaldson's, 75 Merrimack St.
New Bedford: J. Arnold Wright, 7 S. 6th St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Pitman Homovie Service, 45 Summit Ave.
Ernest L. Vent Motion Picture Service, 53 Washington St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
C. Rogers & Co., 1245 Main St.
Tewksbury: Mark J. McCann, 23 North St.
Worcester: J. C. Freeman & Co., 376 Main St.
L. B. Wheaton, 368 Main St.

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## MICHIGAN

Bay City: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
Detroit: ***CLARK CINE-SERVICE***, Rm. 203-4, Professional Bldg., 10 Peterboro.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.; 156 Larned St.
J. L. Hudson Co., Dept. 290.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Jackson Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 600 Prudden Bldg.
Saginaw: Heavenrich Bros. & Co., 301 Genesee

## MINNESOTA

Duluth: Eastman Kodak Stores Co., 330 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave .
National Camera Exchange, 5 S. Fifth St.
St. Paul: Co-operative Photo Supply Co., 381-3 Minnesota St.
Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

## MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
Hanley Photo & Radio Shop, 116 E. 10th St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.

## NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O. St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.

## NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

## NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Hawthorne: Hawthorne Home Movie Service, 52 MacFarlan Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Kearny: Kearny Prescription Pharmacy, 238 Kearny Ave., cor. Bergen Ave.
Lakewood: Artist's Photo Service, 19 Fourth St.
Maplewood: John H. Osmun, 174 Maplewood Ave.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Morristown: Ajemian Camera Shop, 35 South St.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Passaic: Rutblatt's Sport Shop, 38 Lexington Ave.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Mortimer's Photographic Stores, Inc., 317 Park Ave.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 35 Newkirk Ave.
Union City: Heraco Exchange, Inc., 611 S. Bergenline Ave.
Vineland: Robbins Photo Service, Inc., 615 Landis Ave.
West Englewood: C. M. Vanderbilt, Inc., 374 Briarcliffe Rd.
West New York: Rembrandt Studio, 462 Bergenline Ave.

## NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail".

## NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
Brooklyn: Abraham & Straus, Inc., Dept. 120, Fulton and Hoyt Sts.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
***J. NAVILIO***, 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Corning: Ecker Drug Store, 47 E. Market St. at Cedar.
Goshen: T. H. Finan.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Artist's Photo Service, 219 Huguenot St.
Home Movies, 30 Dvision Street.
Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 173 E. 60th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
***ABE COHEN'S CAMERA EXCHANGE***, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue
***FILM FEATURETTES, INC.***, 130 W. 46th St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Gloeckner & Newby Co., 9 Church St.
Herbert & Huesgen Co., 18 E. 42nd St.
Leonard F. Kleinfeld, 146 West St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
Luma Camera Service, Inc., 302 W. 34th St.
Marcus Photo Service, 1170 St. Nicholas Ave.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 122 Cedar St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
***MOGULL BROS.***, 1944 Boston Rd.
New York Camera Exchange, 109 Fulton St.
Y. Nomi, 174 W. 95th St.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, 368 Lexington Ave.
Rab Sons, 1373 Sixth Ave.
G. Tankus, 837 Seventh Ave.
***WILLOUGHBYS***, 110 W. 32nd St.
Pelham: Kolf & Crawford, 129 Wolf's Lane.
Poughkeepsie: Marshall's Gift Shop, 341 Main St.
Rochester: Marks & Fuller Co., 36 East Ave.
Sibley, Lindsay & Curr Co., Camera Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Alex. Grants Sons, 119 E. Washington St.
Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Edwin A. Hahn, 223-225 Columbia St.
Yonkers W. J. Dolega, 242 Nepperhan Ave.
Joseph F. Blatzheim, 4-6 Riverdale Ave.

## NORTH CAROLINA

Charlotte: The Rendezvous, 317 S. Church St.
W. I. Van Ness & Co., 213 Tryon St.

## OHIO

Akron: Pockrandt Photo Supply Co., 16 N. Howard.
Canton: Roth & Hug Co., 539 N. Market Ave.
Ralph W. Young, 139 Cleveland Ave., S. W.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 416½ Main St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Public Square.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Don McAlister, 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Shea & Williams, 2028 E. Third St.
Lima: Hunter Drug Store, Lima Trust Bldg., 49 Public Sq.
Portsmouth: F. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
A. C. Saunders, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

## OKLAHOMA

Oklahoma City: H. O. Davis, 106 S. Hudson St.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.

## OREGON

Eugene: Carl Baker Film Shop, 698 Willamette St.
Stevenson's, Inc., 764 Willamette St.
Pendleton: Floyd A. Dennis.
J. T. Snelson, 608 Garden St.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman-Wolfe & Co., Kodak Dept.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

## PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1026 Peach St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: F. W. Buchanan, Dibert Bldg.
Johnstown News Co., 115 Market St.
Lancaster: Darmstaetter's, 59 N. Queen St.
Lebanon: Harpel's, 757 Cumberland St.
Philadelphia: G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Home Movie Studio, 20th and Chestnut Sts.
Klein & Goodman, 18 S. 10th St.
MacCallum, Inc., 132 S. 15th St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts., Dept. 201.
John Wanamaker, Dept. 56.
Williams, Brown & Earle Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Root's Kamera Exchange, 312 Diamond St.
Reading: W. F. Drehs, 541 Court St.
Scranton: Jermyn Bros., 205 N. Washington Ave.
Scranton Home Movies Library, 316 N. Washington Ave.
Shamokin: ***JONES HARDWARE***, Sporting Goods Dept., 115 E. Independence St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

## RHODE ISLAND

Newport: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Woonsocket: Joseph Brown Co., 188 Main St.

## TENNESSEE

Chattanooga: Englerth Photo Supply Co., 722 Cherry St.
Jackson: Southern Pictures Corp.
Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church Ave.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

## TEXAS

Abilene: W. C. Crosby, 249 Pine St.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co., 1610 Main St.
El Paso: Don Thompson, Inc., 308 E. San Antonio St.
Fort Worth: Chas. G. Lord Optical Co., 704 Main.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 209 Alamo Plaza.

## UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 S. Main St.
Shiplers, 144 S. Main St.

## VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.

### WASHINGTON

Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Spokane: John W. Graham & Co., Dept. 4, 707-11 Sprague Ave.
Joyner Drug Co., Howard & Riverside Ave.
Wenatchee: Wheeler's Photo & Gift Shop, 33 N. Wenatchee Ave.
Yakima: Yakima Book & Stationery Co., 19-21 South Second St.

### WEST VIRGINIA

Charlston: S. Spencer Moore Co., 118 Capitol St.
Wheeling: Twelfth St. Garage, 81-12th St.

### WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 427 Milwaukee St.
Oshkosh: Coe Drug Co., 128 Main St.
Waukesha: Warren S. O'Brien Commercial Studio, 353 Broadway.

## UNITED STATES POSSESSIONS

### CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

### HAWAII

Honolulu: Honolulu Photo Supply Co., 1059 Fort Street.

### PHILIPPINE ISLANDS

Manila: Denniston, Inc., 123 Escolta.

## OTHER COUNTRIES

### AFRICA

*Cape Province*

Cape Town: Kodak (South Africa) Ltd., "Kodak House, "Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

*Natal*

Durban: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

*Transvaal*

Johannesburg: Kodak (South Africa) Ltd., "Kodak House," Rissik St.

### SOUTH AFRICA

Johannesburg: City Photo House, 52 Kerk St.

### ARGENTINE

Buenos Aires: Casa America Lda., S. A., Avenida de Mayo 959.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

### AUSTRALIA

*New South Wales*

Sidney: Filmo Stores, "Berk House," 76 William St.
Kodak (Australasia) Pty., Ltd., 379 George St.

*Queensland*

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

*South Australia*

Adelaide: Harringtons, Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

*Tasmania*

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

*Victoria*

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
McGill's Agency, 179 Elizabeth St.

*West Australia*

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

### AUSTRIA

Vienna: Siegfried Wachtl, VII Neubaugasse 36.

### CANADA

*Alberta*

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

*British Columbia*

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.
Rundle, Ltd., 531 Granville St.

*Manitoba*

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Film & Slide Co. of Canada, Ltd., 205 Paris Bldg., Portage Ave.

*Ontario*

Hamilton: W. E. Hill & Bro., 90 W. King St.
Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.
Lockhart's Camera Exchange, 29 Richmond St., W.

*Quebec*

Montreal: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
Gladwish & Mitchell, 7 Cypress St.
Home Films, Ltd., 1440 St. Catherine St., W.

*Saskatchewan*

Regina: Regina Photo Supply, Ltd., 1924 Rose Street.

### CHILE

Santiago: Casa Heffer, Calle Estado 242.

### CHINA

Hong Kong: Pharmacy, Fletcher & Co., Ltd., 26 Queen's Rd., Central.
Shanghai: Chiyo Yoko Photo Supplies, 393 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.

### CUBA

Havana: "La Bohemia" Bookstore, Neptune 2B.

### CZECHOSLOVAKIA

Prague: Emil Wachtl, Specialists in Cynecameras, Senovazuna, 8 and Narodni tr. 26.

### DENMARK

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V: Kodak Aktieselskab, Ostergada.
S. Skotner, Amalievej 14

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### ENGLAND

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Amsterdam: Capi, 115 Kalverstraat.
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Capi, Broerstraat 48.
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### HUNGARY

Budapest, iv: Pejtsik Karoly, Varoshaz, U-4.

### INDIA

Ahmebabad: R. Tolat & Co., Bawa's St. Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
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Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
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Photographic Stores & Agency Co., 154 Dhuramtolla St.
M. L. Shaw, Ltd., 7c Lindsay St.

### ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (29).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

### JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Fukada & Co., 2 Chome Kitakyutaro Machi, Higashiku.
Shueisha, 25, Kitahama 4 Chome, Higashiku.
T. Uyeda & Co., No. 4 Junkeimachi Shinsaibashi-suji Minami-ku.
Tokyo: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi.

### MEXICO

Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Kodak Mexicana, Ltd., Independencia 37.

### NEW ZEALAND

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Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
Waterworths, Ltd., 216 Lambton Quay.

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### SIAM

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### SPAIN

Barcelona: Catalonia S. A., Ronda San Pedro 3.
Bilbao: Ignacio Amann, agent for Bell & Howell. Colon de Larreategui 9.
Madrid: Kodak Sociedad Anonima, Puerta del Sol. 4.
Avenida Conde Penalyer 21.

### STRAITS SETTLEMENTS

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### SUMATRA

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### SWEDEN

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### SWITZERLAND

Basel: Wilhelm Dierks, Friestrasse 74 (Sodeck).
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Zulauf (Vorm, Kienast & Co.), Bahnofstr, 61

### VENEZUELA

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Maracaibo: MacGregor & Co., Apartado Postal No. 197.

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**MOVIE MAKERS**

**105 West 40th Street**
**New York City**

## WHY SAILORS GO WRONG

*Featuring Nick Stuart, Sally Phipps, Sammy Cohen and Ted McNamara.*

Five reels of the funniest comedy drama ever produced. Hilarious misadventures of an Irish cab driver and a Jewish taxi-driver who encounter incredible but ridiculous perils afloat on a yacht and ashore on a cannibal Island.

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33 WEST 42nd STREET, NEW YORK
*Subsidiary of Eastman Kodak Co.*

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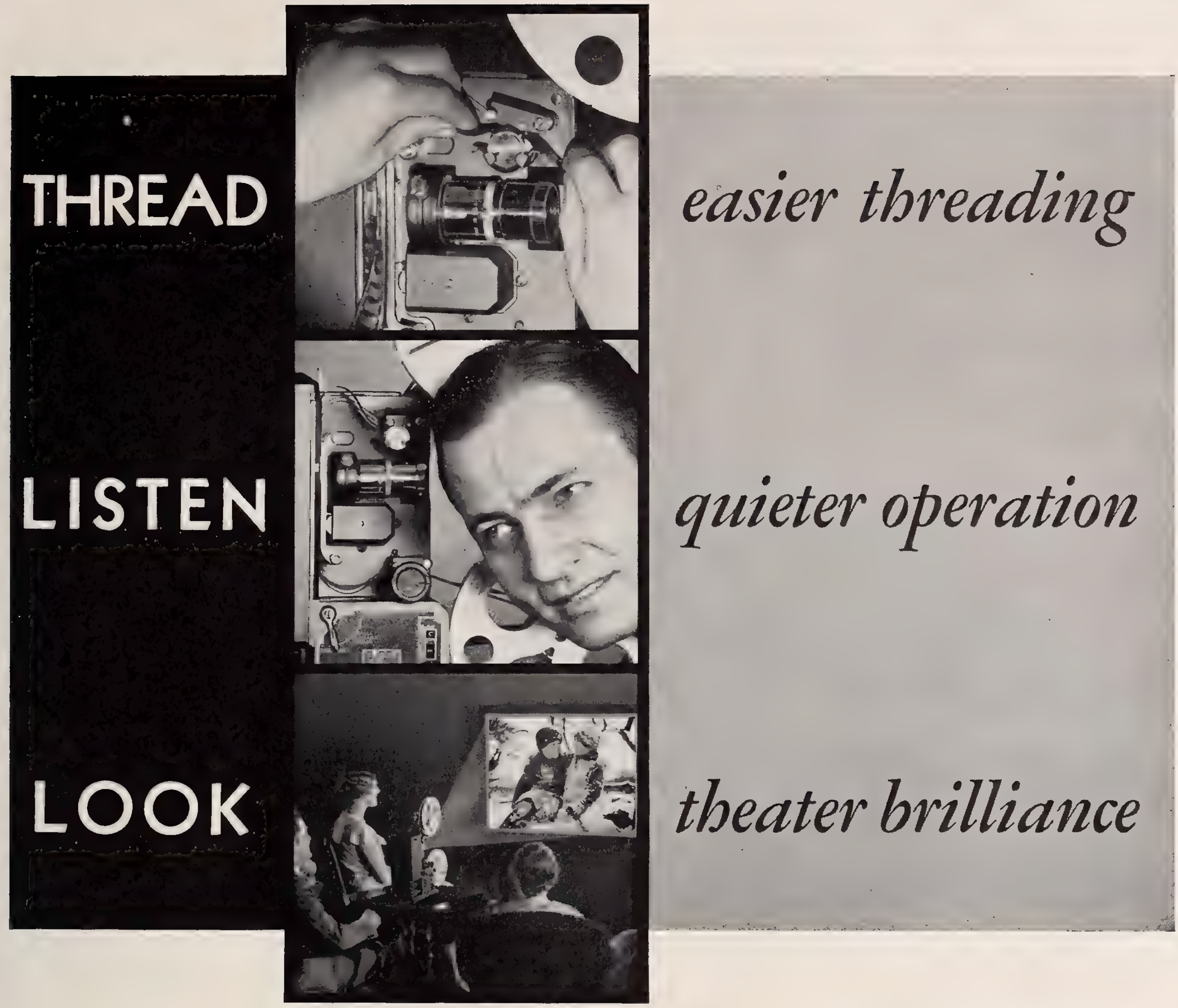
## ALADDIN AND THE WONDERFUL LAMP

*Featuring the Fox Kiddies in a lavish production of the Arabian Nights Story.*

Aladdin's Lamp has ever been the synonym for the achievement of our heart's desire and this picture makes the dream come true. There seems no limit to the power invoked by the mighty Slave of the Lamp. Four Reels.

Printed by W.N.U., New York



# Kodascope K makes fine projection easier than ever before

REGARDLESS of how well satisfied you may be with your present projector, step into your nearby Ciné-Kodak dealer's and make this test of Kodascope, Model K.

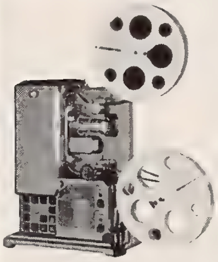
Thread it yourself. Note how simple it is. Ample finger room permits you to insert the film naturally, without cramping or fumbling.

Plug a bridge or table lamp in the special receptacle on the "K." Snap on the Kodascope lamp switch...off goes the room light. Then, when you're ready to rewind, turn off the projector lamp...and the room light comes on. No need to grope in the dark. No need to get out of your chair.

The "K" runs smoothly...quietly ...without annoying clatter.

And the pictures? There's the big thrill! Real theater-like brilliance... sharp, sparkling detail.

Here's just the sort of projection you've wished for and probably thought you never could obtain. Kodascope, Model K, brings you these extra conveniences and superior projection qualities for only $160... with carrying case but $15 more. See the "K." Compare it with other projectors. Eastman Kodak Company, Rochester, New York.



### DISTINCTIVE FEATURES OF THE "K"

1. Special 260-watt lamp and optical system provide maximum brilliance.
2. Light-trapped lamp house reduces stray light leaking into the room during projection.
3. Improved cooling system incorporates new type fan.
4. Receptacle for plugging in bridge or table lamp so that when Kodascope lamp switch is on, the room light is off.
5. All exposed operating parts are heavily chromium plated.
6. Controls readily accessible on panel.
7. Lens mount permits interchanging of lenses of various focal lengths.
8. Illuminated ammeter is supplied as standard equipment.
9. Lamp and condensing lens attached to hinged door of lamp house for easy cleaning and replacement.
10. Oversize bearings assure long life.

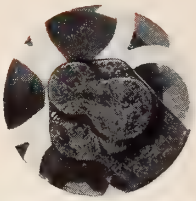
# The new Filmo...

# *MODEL J PROJECTOR*

*A child can operate it in the dark . . . A theater would be pleased with the results . . . .*

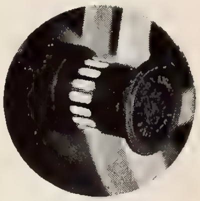
Above all, the new Filmo Model J Projector is simple, with the simplicity of all truly fine things. A series of important improvements have eliminated all small annoyances and delays in personal movie showing. No belts or chains to forget; it is 100% gear driven. It rewinds automatically with a shift of a lever. A built-in pilot light illuminates the threading mechanism so that rethreading in a dark room is the work of an instant. Tilt is controlled by an easily accessible knob that quickly and exactly centers images on the screen. The voltmeter is illuminated for easy reading. All controls are so spaced that anyone with brief experience can operate them in the dark. There is even a radio interference eliminator.

And Model J results are truly professional, with the fineness made possible by Bell & Howell's 25 years of making professional movie equipment preferred by leading professional studios everywhere. Aero-type cooling keeps the lamp-house cool with strongest lighting. A refined reflector adjustment yields brighter pictures. The lamp-house prevents leakage of light. An amazing new lens combined with other optical refinements gives more light. As a crowning advance, there is its illuminating system, so powerful that length of throw for all practical purposes is unlimited, and theater-brilliant pictures up to 16 feet and more in width can be shown, even in an imperfectly darkened room.



*Fully enclosed silent driving gears*

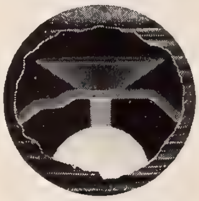
*Automatic rewind—Just touch the clutch*



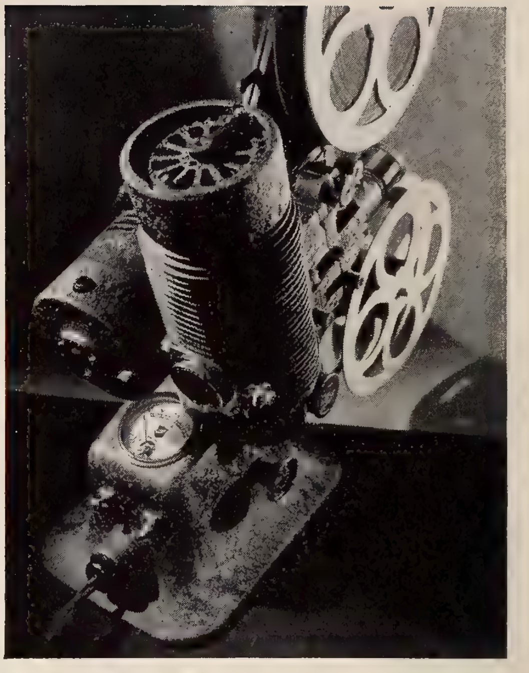
*Automatic pilot light—When and where you want it*

*New improved reflector adjustment—Better Kodacolor results*

*Fast F 1.65 projection lens—More light than ordinary lenses*



*Lamphouse light trap—No light on ceiling*



*The new Filmo Model J Projector is priced at $297, complete with case. Other Filmo Projectors for as low as $198. Filmo Cameras, $92 and up.*

• • •

Behind this formidable array of improvements is the time-tried and proved Filmo Projector design, including a film movement mechanism that automatically frames steady, flickerless pictures, controls for reversing and for "still" projection, lens interchangeability, and adaptability (under Eastman license) to Kodacolor.

See this new Projector at your dealer's to-day. Have it demonstrated. Or write to Bell & Howell, 1843 Larchmont Avenue, Chicago; New York, Hollywood, London (B & H Co. Ltd.) Established 1907.

BELL & HOWELL

# FILMO

*Personal Movie Cameras and Projectors*

Made by Bell & Howell, the world's leading manufacturers of finest quality professional and personal motion picture equipment.

PROFESSIONAL RESULTS WITH AMATEUR EASE . . .

# MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

MARCH, 1932

25c

*Yes!* **the extra speed helps indoor as well as outdoor movies**

OUTDOORS of course—but also indoors—the rapidity of Agfa Supersensitive Pan is of very great advantage.

It removes the limitations hitherto imposed upon the movie-maker by rainy or cloudy weather, or the subdued lighting of woods and narrow streets. And it lengthens the period of the day when outdoor movies may be made.

Now you can use the same film, with the same confidence, winter and summer, under practically all light conditions. The extra speed combined with the wide latitude of Agfa Supersensitive Pan gives screen results in terms of brilliance and clarity that are really astounding.

If you are not already using Agfa Supersensitive Pan, try a roll. You'll be more than pleased with the results. Prices, including free processing and return transportation, per 100-foot roll, $7.50; per 50-foot roll, $4.00.

Agfa
PANCHROMATIC
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SUPERSENSITIVE

PANCHROMATIC
REVERSIBLE
16 mm. CINE FILM

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FEB 27 1932

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# MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

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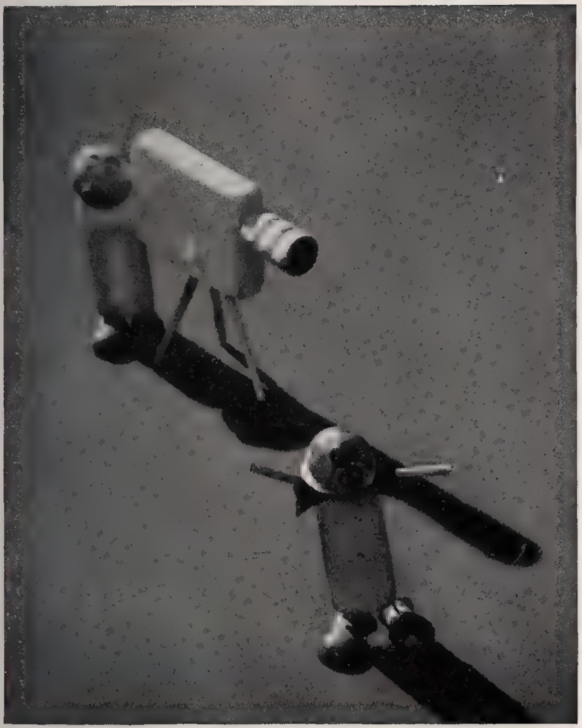

John H. Ahern

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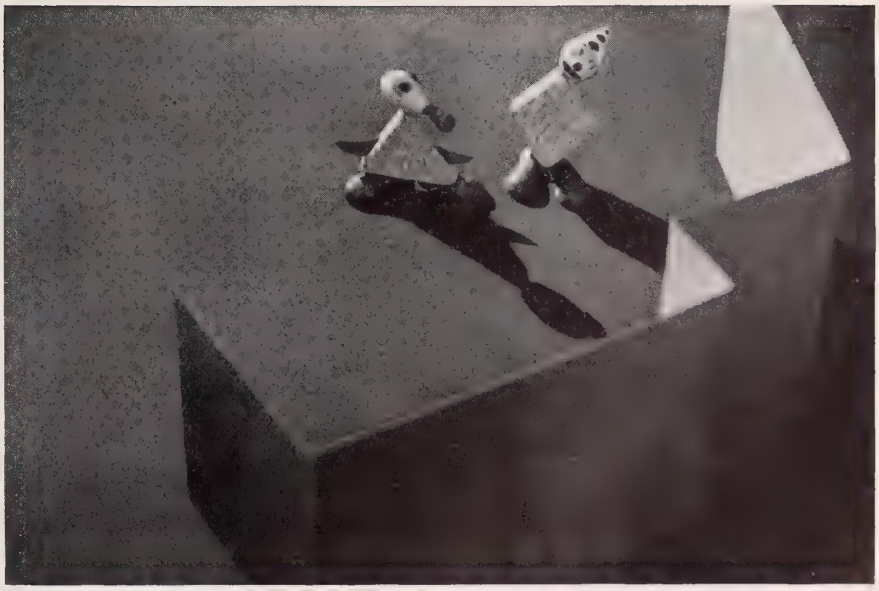


# Give your Filmo its full range

## *B & H Cooke Lenses for speed, Kodacolor and long distance shots*

1″ *f*/1.8 for Kodacolor

6″ *f*/5.5

4″ *f*/4.5

3″ *f*/4

2″ *f*/3.5

ESSENTIAL as a full bag of clubs to the real golfer are these lenses to the Filmo enthusiast who wants full range and versatility from his Filmo. All are Cooke lenses, famed for their sharp definition. Cooke lenses are used exclusively by most professional cinematographers.

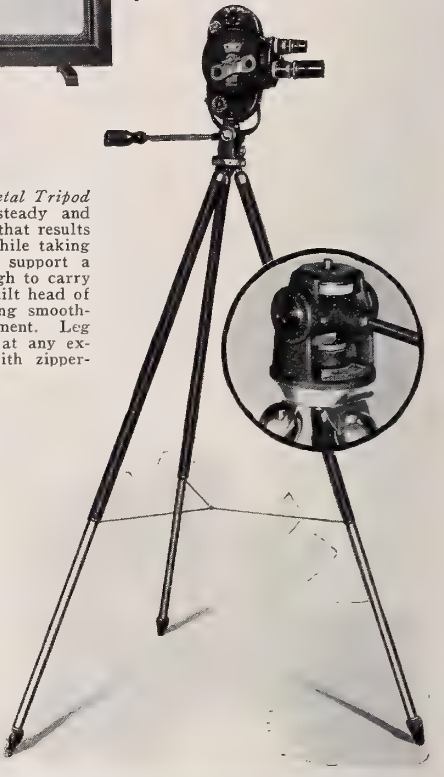
The Cooke 1-inch *f*/1.8 Speed Lens is the recommended lens for Kodacolor. With it and a Kodacolor filter, your Filmo is equipped for movies with the appeal of full natural color. Also the *f*/1.8 has the speed that makes possible successful black and white shots indoors with a minimum of light, as well as pictures in outdoor deep shade or under cloudy skies or late in the day, when the regular *f*/3.5 lens would not pass sufficient light.

The 2-inch, 3-inch, 3¾-inch, 4-inch, and 6-inch telephoto lenses open up your Filmo to intermediate and long distance shots, the 6-inch, for instance, having a magnifying power six times greater than the regular 1-inch. Add a wide angle lens, 15 mm. *f*/2.5, for work in close quarters and there are few shots that your Filmo can't get to perfection.

The Cooke Special *f*/1.8 lens, complete with Kodacolor filter, is $75. Lens alone, $60. The 4-inch *f*/4.5 Telephoto, one of the most used, is $60 for Filmo 70-A or $55 for Filmo 70-D and Filmo 75. See your dealer or write for prices on others, and full information.

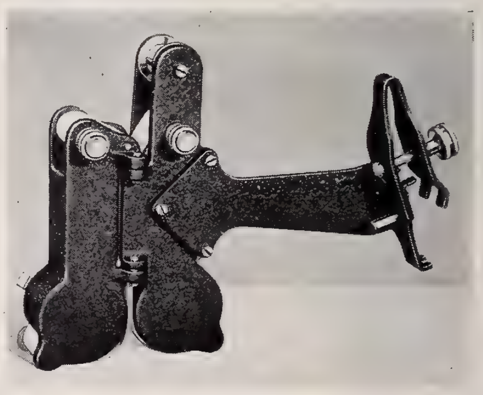
The new Cooke 15mm. *f*/2.5 lens in focusing mount—an extremely wide angle lens for work in close quarters; at 25 feet includes an area 16½ feet wide. Price, $55. In universal focus mount. $45.

*B & H Extra Bright Screen* provides the high degree of reflective power necessary for adequate projection of Kodacolor pictures and also for fullest brilliance in black and white work. Double frame permits facing the projection surface inward when not in use. Swinging feet turn parallel to the frame for storage. 20 x 27″, $21; 30 x 40″, $39.



(*At right*) *B & H All-metal Tripod* holds the camera truly steady and eliminates the jerky effect that results from moving the camera while taking shots. Strong enough to support a 180 pound man, light enough to carry about with ease. The pam-tilt head of unique design gives pleasing smoothness and latitude of movement. Leg length adjustable. Rigid at any extension. Price, $36. With zipper-type leather case, $48.50.

(*Below*) *The B & H Photometer*, Model A, is especially calibrated for use with all Filmo Cameras. It gives scientifically correct exposure readings in 10 seconds. Easy to use as a flashlight. Model B for still photography duplicates for stills the quick and accurate exposure readings that the Model A gives for movies. Price, either model, $17.50. (Case, $2.50.)



*Now the B & H Film Cleaner* has been adapted to the new Filmo J and JL Projectors. Only a change in the attaching arm was needed. Otherwise it is exactly the same as the highly successful B & H Film Cleaner as used on previous Filmo Projectors, giving the same easy and thorough cleaning of film while movies are being projected, preserving the brilliancy and clarity of films that can never be replaced. Price, for either Model J or Model 57 Projectors, $13.50.

· BELL & HOWELL ·

# FILMO

**Personal Movie Cameras and Accessories**

Bell & Howell Co., 1843 Larchmont Ave., Chicago; New York, Hollywood, London (B & H Co., Ltd.) Est. 1907.

PERSONAL MOVIE CAMERAS AND PROJECTORS

## For *Finest Results at LOWEST COST per Projection Year*

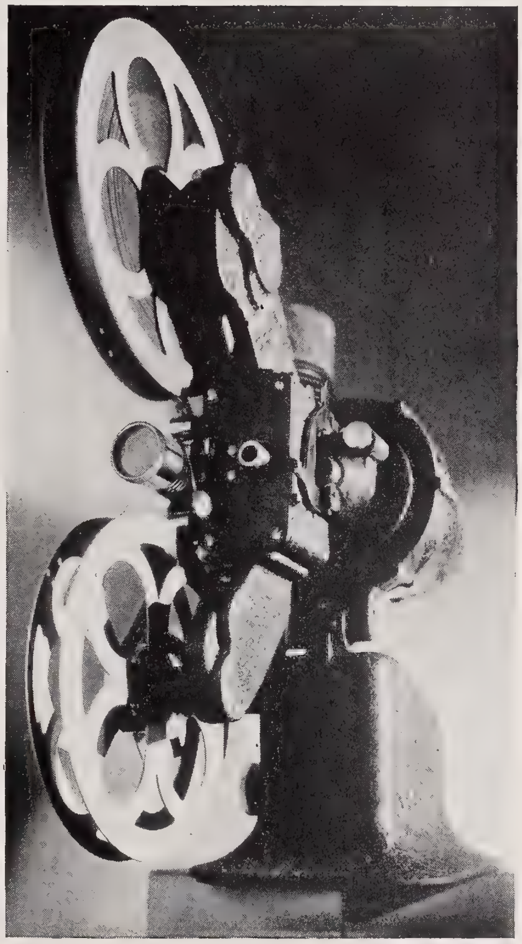
# The new Filmo JL Projector

WHEN you buy the new Filmo Model JL Projector you buy not only theater-clear, life-size, professionally brilliant personal movie projection for to-day, but for the maximum in projection years.

Years and years from to-day you'll still be using this finest personal movie projector. You'll still be delighting in the quality of its operation—and marveling at the precision and durability that keep your Filmo Projector performing as dependably as though 1932 were only yesterday.

For this new-model Filmo JL Projector has the time-proved Bell & Howell stamina which makes it possible to say that *no Filmo Projector has ever worn out. Plus* a long list of distinct improvements that make it a complete and lasting answer to the widespread demand for professional results with amateur ease in personal movie projection.

See the new Projector at your dealer's to-day. Or mail the coupon for descriptive folder. Bell & Howell Co., 1843 Larchmont Ave., Chicago, Ill.; New York, Hollywood, London (B & H Co., Ltd.) Established 1907.



*Distinctly improved features*

INCREASED PICTURE BRILLIANCE—A new 400-watt, 100-volt lamp with eight filaments set in two staggered rows floods the whole screen with *direct* light. Or this projector can be had with a powerful 375-volt, 75-watt lamp.

100% GEAR DRIVEN —There are no belts or chains. Feed and take-up reels are gear driven.

AUTOMATIC REWIND—Just press a lever.

AERO-TYPE COOLING—Aero-type radiation fins around the lamp house help to keep it cool.

LAMP-HOUSE LIGHT TRAP—No stray light escapes.

BUILT-IN PILOT LIGHT—Illuminates threading mechanism. Draw it from projector base when needed.

LARGE FIRM BASE—Cabinet type lends great stability.

SPACED CONTROLS—Controls and switches marked and spaced for convenient manipulation.

F 1.65 PROJECTION LENS—Passes more light.

*At left—Filmo Model JL Projector—$298 complete with carrying case.*

◆ BELL & HOWELL ◆

# FILMO

PERSONAL MOVIE CAMERAS & PROJECTORS

Made by Bell & Howell, the world's leading manufacturers of finest quality professional and personal motion picture equipment.

THE FILMO 70-D CAMERA
The Filmo 70-D Camera is the undisputed master of all personal movie cameras. It has a three-lens turret head, enabling you to switch from one lens to another in an instant. Its seven film speeds give you the slowest of s-l-o-w movies and the fastest, too. Its variable view-finder automatically frames your picture, regardless of the focal length of the lens. Prices $245 and up with Mayfair Case. Other Filmo Cameras from $92 and up. The Filmo 75 Field Model Camera, equipped with Kodacolor filters and speed lens at $149.50, is the lowest-priced Kodacolor-equipped movie camera.

BELL & HOWELL COMPANY,
1843 Larchmont Ave., Chicago, Ill.

Gentlemen: Please send me complete information ☐ on the new Filmo Model JL Projector and ☐ on other Filmo Personal Movie Cameras and Projectors.

Name.................................................

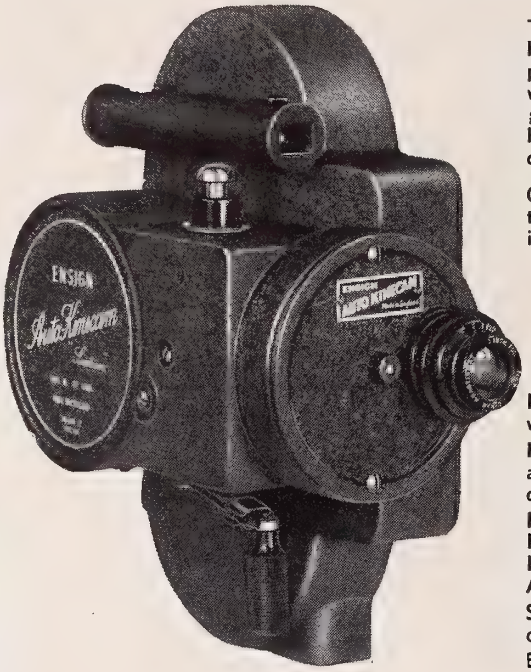
Address.............................................

City.................................State...............

PROFESSIONAL RESULTS WITH AMATEUR EASE

# THE ENSIGN

## 16mm. AUTO-KINECAM CAMERA



The Ensign 16 mm. Auto-Kinecam Camera is now supplied (at no extra cost) with a new style, flat type, genuine leather case that holds six rolls of film in addition to the camera.

Other features that make this camera the outstanding value in its price field:

Runs 35 feet of film in one winding.

Has 3 speed shutter—8, 16 and 64 exposures per second.

Hand crank or spring drive.

Built in exposure calculator.

High grade f/2.6-1" Cinar Anastigmat Lens.

Sturdy construction throughout.

Extremely silent in operation.

Fitting reverse attachment for double exposures or lap dissolves—$20.00 extra

COMPLETE WITH NEW CASE

**$99**

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## INTERESTING AND HELPFUL ITEMS FOR THE MOVIE ENTHUSIAST

**WILLO CINE EXPOSURE METER**—A simple-operating, quick-reading, exposure meter for use with any movie camera—gives absolutely correct diaphragm readings. **$8.00** with case

**"W" TITLE BOARD AND LETTERS**—A practical titling outfit with unusual celluloid type—produces a very distinctive title—complete with 200 letters. **$8.50**

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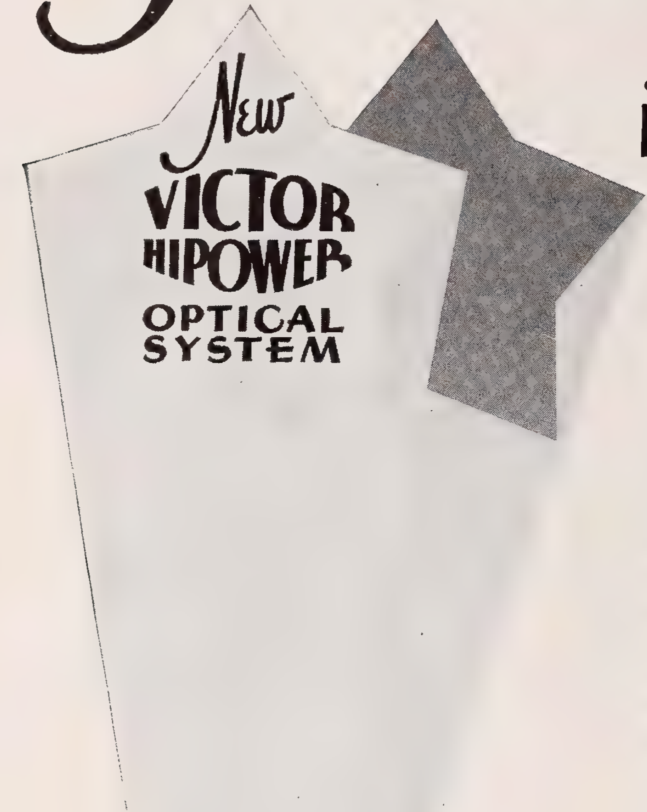

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# Without any loss

So widespread have been actual operation losses in business all over the world and so general have been salary and income reductions as a result of these losses that a satirical New Year's greeting found vogue in some places—"Happy New Year less ten percent!" Not the enterprise that operated at a profit in 1931 but the enterprise that recorded only a slight loss was the one to which palms were given at the end of December.

Members of the Amateur Cinema League, whose affection for and loyalty to their organization have been demonstrated so many times in the past, may take not a little comfort in the fact that our League finished 1931 with a decent addition to its surplus funds and that these surplus funds have been added to but never subtracted from during the whole life of the association. Those in charge of the League's operations expected to have to dip into this surplus to carry on 1931 operations but this was successfully avoided. This means, in simple terms, that this organization has been able to weather, so far, the worst financial depression of modern times without any loss in operations.

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One may well ask how this has been possible. Two reasons present themselves immediately to those who are carefully informed concerning amateur movies. Amateur cinematographers are in this avocation to stay and, having chosen a hobby for a lifetime, they at once recognize the unique service of the Amateur Cinema League as something that is as essential to their filming success as are a camera and film. The League has ridden through the depression getting more members and keeping them. Movie Makers is, in the second place, a tremendously powerful sales medium and is so recognized by the amateur movie industry. These same earnest members who cling to League membership at the sacrifice of lesser things believe in Movie Makers advertising and back up their belief by purchase. Readers who buy are jewels beyond price to advertisers.

It is, therefore, possible for the League to keep its members and to offer an advertising market that has no superior in the world of publications today, with the obvious result that the League, in a time of world depression, has safeguarded its surplus and has added to it.

This happy situation is not one for which those in charge of the League's affairs are responsible. Rather, the members of this vigorous organization by their effective support in difficult days have anchored it to the living rock of security.

## THE AMATEUR CINEMA LEAGUE, INC.

*whose voice is* Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over more than fifty countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.*

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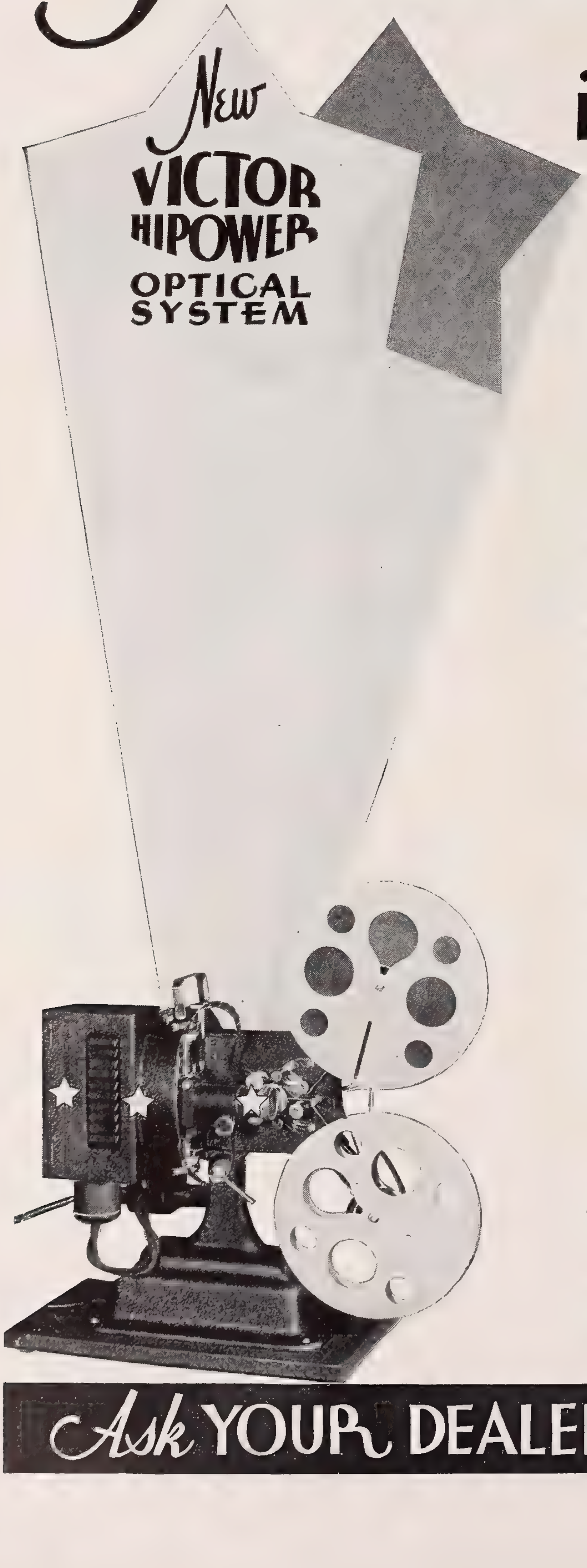

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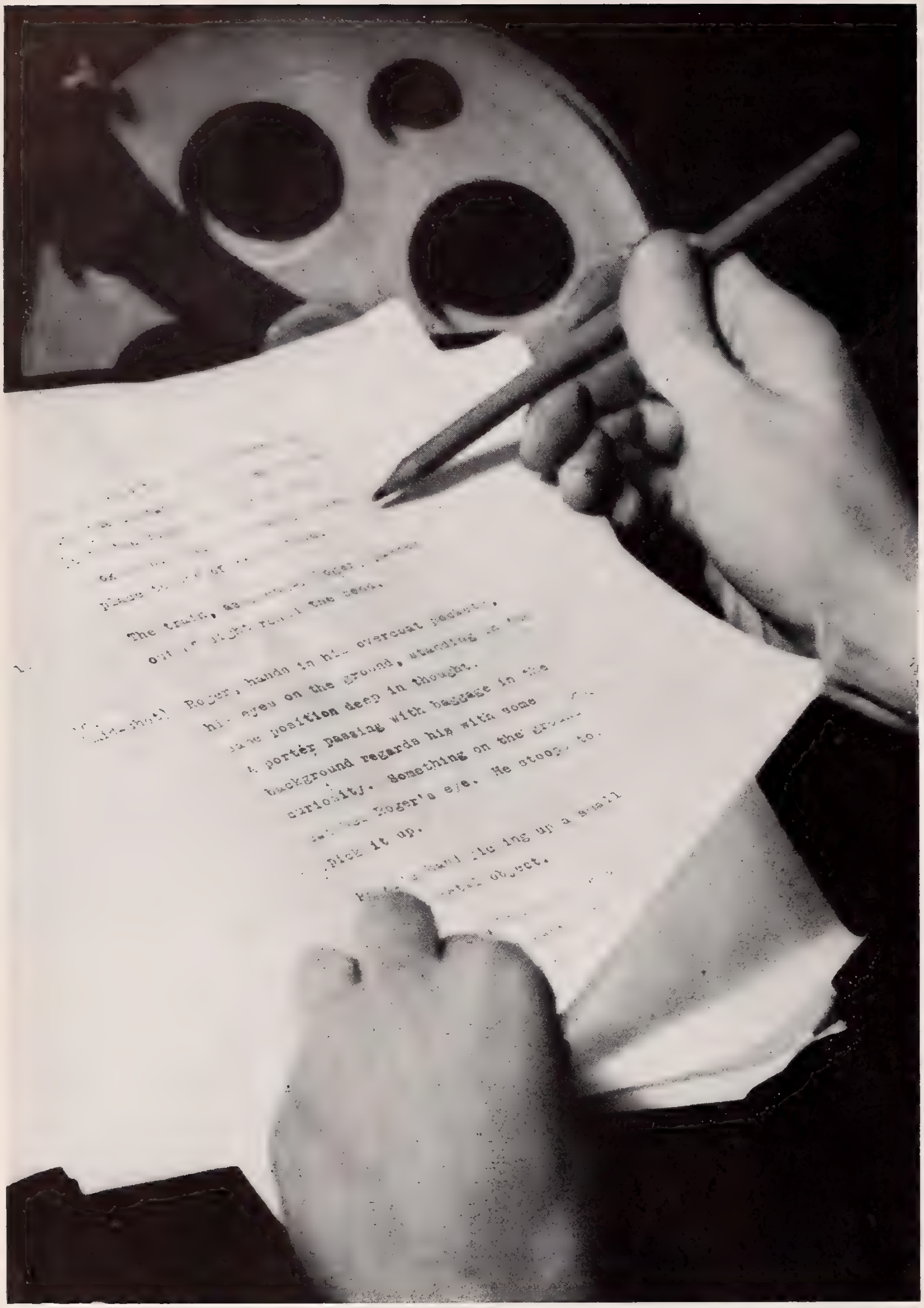

John H. Ahern

A written plan, no matter how simple, is a vital aid to intelligent editing

# Elements of editing

KARL A. BARLEBEN, JR.

## A guide to getting the utmost out of your film footage

EDITING, briefly, is the assembling of various scenes, joining them together in their proper sequence, eliminating bad strips, cutting scenes to their proper length and inserting titles where they belong. All this is vitally important to making a good picture and many a poor film has been made passable by intelligent editing. Unfortunately, the majority of cine amateurs seem to think that, once the photography and projection have taken place, films need no further attention. The reels are stored in a box or closet and often forgotten. There is no reason for this and the amateur should take sufficient pride in his films to edit them, insert titles and perform the little attention to details which will transform them. Any film, regardless of how carefully it has been photographed, requires a certain amount of editing and cutting before it looks its best on the screen. There are blank frames to remove, long scenes to be shortened, scenes to be cut out of their original place in the roll and spliced in again somewhere else where they look better, etc. All this the amateur can easily do in his home at little expense. Of course, the equipment may be expensive or otherwise, the main point being that it depends primarily upon the amateur to use the equipment intelligently.

The requirements are simple enough. A rewinder, a bottle of good cement, a splicing machine, a few spare empty metal reels and the amateur is ready to begin cutting. The rewinding equipment is a simple affair, consisting of a wooden platform, at each end of which an upright which serves to hold the reels is mounted. Properly speaking, a rewinding unit consists of a "dummy" and a rewinder, or geared device which rewinds the film when the crank is turned, while a real editing outfit omits the "dummy," two geared rewinds being used so that the film can be wound in either direction without loss of time. Several amateur rewinding units are so equipped and, for amateurs who possess them, they make for efficient and rapid work in editing.

The film cement is important. It should be fresh and undiluted. There are many good makes of cement on the market, so it comes down to individual preference as to which the amateur will use. The most important thing about the cement is to keep the bottle well stoppered at all times when not in actual use.

The splicer itself is deserving of consideration. There are two methods of making splices on 16mm. film, straight or diagonal. There is not a great deal of difference between the two and this, too, becomes a matter for the individual to decide. The diagonal splice is said to have more holding surface, giving a stronger splice, while the straight splice is less conspicuous on the screen.

The routine in making a splice is so simple and has been explained so often that it would be unnecessary to go into the matter here. However, it might be well to mention a few matters which many amateurs forget or overlook. The first is that of proper scraping. This is as important as using good cement. The small area which constitutes the overlap must be scraped quite thoroughly as the cement has no effect on the emulsion and, if all of it is not removed, the splice will be apt to break apart at any time, particularly during projection when it is sometimes bent sharply over sprockets. On the other hand, the scraping process should not go so far as to cut into the actual celluloid base of the film, for this is just as bad as not scraping enough, weakening the base to the point where it may break in two soon after the cement has been applied. Manufacturers supply a special tool for scraping, although many amateurs develop the right touch in using a safety razor blade of the backed type.

The next point to be considered is the one of permitting the pressure clamp to remain over the splice long enough. Cement dries and hardens quite rapidly, yet as much as thirty seconds should be allowed for the splice to harden before the pressure is released from the newly made splice. The act of splicing is more than simply sticking two ends of film together; it is, actually, a weld, comparable with a metallic weld in which two metals are fused together into one piece. The cement has the property of softening the two ends of the film and hardening almost immediately. During this process, the two ends of film, being "chemically melted," blend into one another. In fact, a properly made splice will be stronger than the original film itself. However, it is necessary to leave the pressure on the splice for a reasonable length of time. Many amateurs, in their hurry, make a splice and remove the

[Continued on page 125]

# Annuals and perennials

EPES W. SARGENT

Armstrong Roberts

The spring filmer finds the world flower decked anew

BACK in February we suggested to a friend that it was about time he dug his camera out of the bureau drawer where it has been hibernating all winter. It was the general tone of our advice that he make sure that the camera was working smoothly and that he take a few experimental shots to get the "feel" of the work before he commenced his spring shooting. He looked at us almost pityingly. "Aw," he replied. "I did all my spring stuff last year." So we called him an "annual" and then we had something else to talk about. In case your garden lore is a bit rusty, an annual is a plant which blooms one season, dies down in the fall *and stays dead.* A perennial comes to life the next spring and does it all over again and again the year after that. Really a camera should be an evergreen. It never should die down. But, at the worst, it should be a perennial and not an annual for there is something new all the time. We do not know anyone who can work fast enough to exhaust all the seasonal possibilities in one brief three months.

Even in a limited field, the old ground can at least be worked over with a broader vision. The same old waterfall can be taken, but done so with the riper experience of another year, a better set of angles can be contrived and other light effects worked out. A better picture of that waterfall should be sought, even though it means throwing the old shot away. The real fun of picture making is making pictures. If new subjects cannot be found, old ones should be worked over and made better. But there is always something new.

For example, a young lawyer whose office is in midtown New York does not often have the opportunity to take his camera very far afield. He is having the time of his life shooting out of his window at a new skyscraper which is rising across the street. That is something he could not have shot a year ago. So far he has taken about a thousand feet, out of which are about 150 feet that could not be bought from him with a four or even five figure check. They are exquisite.

The alternations of spring and winter, which have marked this New York winter, have given him an extended spring season. He is collecting shots of the tower with its head in the mists. Sometimes the fleecy clouds barely mask the metal work of the extreme top. At other times, the fog comes down almost to the setback. He has everything in between. There are mists thin as a bridal veil and clouds black as a pessimist's thoughts. In some views, the sun lights the eastern facade; in others, the tower is silhouetted against the afternoon sun. When summer comes, he hopes to get black storm clouds for a background to complete the subject. He aims at only four hundred feet at the outside, perhaps less. He is willing to expose two or three thousand to get those perfect.

And to work out such an idea, not even a building is needed. Our week end farm is in a little valley with a hillside slope rising perhaps two hundred feet. And the mists are just as varied and as beautiful as those which wreathe our friend's office building. Do not read any article like this for explicit instructions. Read for suggestion. Apply the ideas rather than the exact methods to your own environment.

Very possibly you did a lot of spring shooting last year. You may feel that you have covered the ground pretty thoroughly. Perhaps you have but, since that was a year ago, it is to be hoped that you have made some improvement in technique. Surely a year has brought a better understanding of the value of angles or, in other words, of odd viewpoints from which to shoot. You must have a keener appreciation of the beautiful. Apply that new knowledge to the old shots. Use it to obtain fresher ideas.

Go out with the camera and make miniature dramas of nature. Do not try for productions because the weather is uncertain and one must shoot when possible. Make nature shots your weakness for the time being. Get plenty of sequences and work them into continuities later on. And do not let "sequence" buffalo you. It may sound like something very professional and difficult but it is not. A lot of beginners think that a "sequence" is something which must be made in Hollywood. This recalls an English barmaid who used to mix "a half of gin and bitters" and fill the glass with vermouth. That was all in the day's work. When told that this was a martini cocktail, she went all to

[Continued on page 113]

Spring drives should refer to filming as well as to cameras

# I share my notebook

BETH BROWN

## The secrets of a successful film editor revealed

I WISH that I could talk to you about titling amateur motion pictures rather than to address you through an article. I wish that we were in the cutting room together, I in my blue smock and you in your shirt sleeves, with the odor of film cement prickling the nostrils, as sweet to the movie maker as the odor of tanbark is to the circus performer or printer's ink is to the ace reporter. I wish that all of you and this five foot nothing of me, having selected our film, were carrying the precious cans in a march toward the projection room, where we could sit down, side by side in the darkness, and screen the mass of material that had no beginning, no meaning and no ending. There is a grand and glorious feeling in creating something out of nothing and the harder the task, the brighter the laurel wreath.

What can be made of a mass of animal shots, sunsets, gardens, faces, humans, skyscrapers, oysterbeds, bed springs and whatnots? That was the sort of material I worked with for two years and the results had to be good enough for screening in first run theaters. I needed a banister to guide my way to the stars and so a scrap book was born, a very private affair which I have never before shared with anyone. After all, every lady has her secrets! But my scrap book has come tumbling from its shelf for you.

The following entry appeared under a May 27th date, "Screened a mass of scenic film today. What new angle can I give this junk? Modern audiences are tired of poetical titling. Too wordy and old fashioned. How about a film about farms? Why not call it *Growing Money?*" And here are some of the titles that popped up for that idea: *A bank is not the only place where you can put your money and watch it grow*—to be followed by farm scenes. Then, for a northern winter scene came *Snow banks yield Xmas trees—and Xmas trees bring cold cash.* Next was *Making your roll out of cotton—pretty soft—.* For some Florida scenes, *Alligators may be homely but they bring a handsome profit*—and *When this big baby wakes up he'll be a pocketbook on a lady's arm—.* And so on. Being a very wise movie maker, you can readily see that this is the same old scenic wearing a new dress. I merely bought a new horn for my old automobile.

In my scrap book under a June 21st entry, I had jotted down a question, "Have you enough footage for a film about trees? Call it just that. *Trees.*" The subject was an easy one to title once I caught hold of the central idea. In titling this film, I stressed *mood* and tried to attain a soft rhythm in my sentences —but no florid flourishes—no five syllable words. And how could I make trees live for the audience? Perhaps by saying that they were man's friends, giving all and asking nothing—the dog idea transferred bodily to the tree, stressing the feeling of friendship. Here are some of the titles. A short introductory title first, of course, and then *Their willing arms drop ripe fruit into your lap at harvest time—; They gather moss to soften the bed for your sleep—; And this is why your dreams are sweet—*, followed by a shot of a peaceful bayou; *Their beauty clothes the ugly city street—; They build your home and then stand guard beside it—; Without the gift of rubber trees, the world would not go round—; They strip their bamboo coats to make the chair that rests you—; And what can we get from a thin little tree like this?*—followed by a scene of a lonely little tree clinging to a rock in midstream—*Courage to hold on tight to life!*

Ideas are like stairs that lead one to the other. In climbing up the trees, I must have scrambled into a bird's nest, for what followed was a film called, *Mother Bird.* I showed how a lady bird brought up her family from hungry infancy, through highchair days into citizenship. This was a simple subject to work with, once I had the main idea. A main idea will always save you a lot of trouble and gray hair.

Under an entry of July 12th, my scrap book confesses, "Saw 24,000 feet additional scenic. Scenics and summer colds seem to be my lot in life. What new ideas are there?" And the oracle answered, "None." July 13th was apparently a blank. July 14th stated, "No ideas as yet. Too hot to work. Wish I were away on pleasure." Then, in a skyrocket scrawl which no one but I could unscramble, "Got it! Call the darn thing *Pleasure Hunting.*" I did. My opening title contended that *Pleasure is yours*

[Continued on page 122]

"They gather moss to soften the bed for your sleep—"

Warren Boy

# Movie portraiture

MARION NORRIS GLEASON

FOR years amateurs have made still snap shots for amusement and pleasure but, when a fine portrait study is desired, a professional studio is visited. Comparatively few professional photographers have attempted to make movie portrait studies for owners of home projectors. The two main reasons seem to be that the market would be limited and it would be impossible to "touch up" the motion picture. However, neither reason need hamper the amateur who is willing to invest time and care in the preparation of movie portraits of members of his own family. It even might be possible for some amateurs to capitalize on the reluctance of professional photographers to enter the field and to build up enterprises of their own, marketing skillfully prepared movie portraits. The writer has often wished that it would be possible to have a few motion picture studies of her children made by an experienced artist.

In the meantime, experimenting has proved that it is not difficult to make good movie portrait studies with very limited equipment and that this type of film forms the most satisfactory portion of the film library. Experience has shown that these pictures are more popular than the casually filmed scenes of family activities for they are brought out time and again and, on each occasion, there is fresh enjoyment in seeing them. It not only gives esthetic pleasure to see a well lighted picture, prepared with care for details of composition, but it is also satisfying to see the members of the family looking their very best and, especially, in the case of the children, it is interesting to watch developments as the studies follow in succession on the screen.

The intimate atmosphere of a home interior adds charm to a portrait study. In one case, a well lighted, sharply bayed window was useful. The subject could be placed in the center and a monk's cloth curtain drawn behind, thus furnishing a rough neutral background, allowing enough light from either side to define the face clearly. A whole series of studies of children were made in this setting, some of one child, some of two children side by side and several of one child with the family dog or cat.

For larger groups in which a grownup was usually involved, an armchair by a well lighted window was used. The elder person was seated and the rest arranged around the chair with a careful eye for balance. A sheet or screen was used as a reflector. For full length studies, a screen may be placed in a shady spot on the lawn where there is plenty of reflected light. With a rug on the grass beneath the subject, a semicloseup or medium shot with subject standing or sitting may be made with good effect. The flicking of the eyelids, the slightest motion of the head and the curve of the lips into a half smile will make the portrait alive and charming.

**Now film studies of family and friends replace "cine snaps"**

If a variety of poses are to be filmed, it is better to stop the camera and carefully plan and arrange the scene before exposing the film, rather than to have the subject move from one pose to another with the camera running. This point may be illustrated by referring to the professional screen. During a closeup of a character, there is usually very little movement of the subject's body. If another closeup is used, it is made as an entirely separate picture and usually from another angle. The continuous near shots of mannequins posing as dress and millinery models furnish a contrast. Frequently the theater audience will break into laughter at some of the particularly self conscious maneuvers made by the girl in her attempt to look continuously charming in a dozen different, consecutive ways. In spite of the fact that these actors are chosen for their ability to appear beautiful under any circumstances and have none of the limitations of the physiognomies of the average family, the continuous effort to assume one charming pose after another quickly passes the point where the exquisite turns into the ridiculous. Hence it is always better to stage and film each pose separately for, when such scenes are spliced together, the awkward effect is not produced.

Little children are exceptions to these rules, for they are seldom self conscious unless made so. The only difficulty one encounters with them is keeping them in focus. If they are particularly restless, a toy may be given them. A new toy can be relied upon to distract attention for quite a while. A goldfish bowl is always helpful and adds to the charm of the picture. The operation of the camera alone will hold the attention of some children and two children together will interest each other. They can be grouped together in an endless variety of attractive

[Continued on page 124]

Anton Bruehl, Courtesy of Stei

**A home's atmosphere gives intimate charm to screen portraits**

Browning

The majesty of tall towers is stressed by upward tilting

# “Pans” and tilts

ARTHUR L. GALE

## Often the bane of cine amateurs, they can also be assets

IT HAS often been remarked that a movie camera is an instrument for recording motion and that the first motion it records is its own. This statement is entirely correct and should be engraved on the consciousness of every movie maker, for there is no movement, shift or jiggle made by the camera in operation that will not appear on the screen. But movement of the camera may produce a pleasant as well as an unpleasant effect on the screen and some of the most pleasing and easiest screen effects are produced by a correct movement of the camera. Among these is the much discussed and much maligned panorama, the glory of every beginning amateur and the bane of every critic of amateur movies.

The panorama has a distinct field of usefulness and in that field it has no competitors in facility nor in the production of a pleasant and desirable effect on the screen. However, its facility, combined with lack of analysis of its utility, has frequently caused abuse and everyone is familiar with the dizzy panorama that strains the stoutest eyes and does injustice to the most magnificent views.

There are four fundamental rules to guide in making good panoramas that a movie maker should hold in mind. The first is the common caution, *a panorama should be steady*. A vertical jiggle, combined with the horizontal movement, is bound to result in an unpleasant scene. Second, *the panorama should be slow*. In concentrating on getting the scene before him, often a movie maker is unconscious of the speed with which he is swinging the camera and the result on the screen makes one giddy. Third, *the motion of the camera should not describe too wide an arc*. An arc of about forty five degrees is all that should be permitted the average panorama for, if the movement of the camera is made at the correct slow rate, a continuous swing much longer than forty five degrees is tiresome and makes too long a scene. Last, but far from least, of the general rules is, *never follow a panorama by swinging the camera back over the same ground*. This is probably the commonest and the worst of all panoramic faults. In the first motion of the camera, the scene has been revealed to the audience and the movement back over the same ground merely repeats the view to no purpose. Further, the quick reverse of direction of movement gives the film a chaotic effect on the screen. To make matters worse, in such cases, the motion in both directions is generally far too rapid. If the footage wasted in reverse panoramas over the same subject could be miraculously added to the footage of the original, fifty percent of the average amateur's panoramas would be greatly improved. However, unfortunately, once film has been exposed in this manner, to all intents and purposes, it is wasted.

Perhaps the most valuable use of the panorama is to follow important action. This use, ideally handled, is often demonstrated in newsreel shots of sports, professional photoplays and short subjects. When the moving object is large enough to be clearly seen and is at a middle distance from the camera, a panorama will produce its best results. In filming races, rodeos, hunting and water sports, the panorama often helps to tell a story in a way impossible without its use. Often, when the arc of the camera swing is small and the motion is steady and smooth, the screen effect is particularly pleasant. Unfortunately, small objects moving very fast cannot be followed on the screen and it is usually better to refrain from trying to follow a ball in play at a football or baseball game. In such cases it is better to follow the players than the ball. The players may be seen but the ball probably cannot.

In following action of races or sports from the bleachers, it is preferable to select a viewpoint or angle that will not include stationary objects in the immediate foreground. The desirability of doing so is well illustrated by the experience of the movie maker who followed the action of a race from a position that included a picket fence in the lower half of the frame, with obviously unhappy results. The moving object should be centered as well as possible. It is admittedly difficult in following fast plays in sport filming but not in cases where the subject matter can be controlled.

The panorama has many uses in scenic and travel filming. It can neatly present a sweep of countryside, carry the eye down a river or present the graceful curve of a bridge or similar structure. Unfortunately, however, many filmers make too liberal a use of the panorama in such cases. Like many other devices, if used in excess, it defeats its own

[Continued on page 121]

ARTHUR L. GALE

# Amateur clubs

Cagliostro, from the film of that name now being reedited

University of Illinois

**Binghamton** ■ Fifty five amateur movie makers attended the second meeting of the Amateur Movie Club, recently organized by Kenneth F. Space in Binghamton, N. Y. The features of the program were a talk by John Forrest on making movies by artificial light and the projection of night movies made by Donald Brady. *Tell Tale Heart* and *Electra,* from the League's Club Library, were screened.

**Boston** ■ Another new group, the Cinamateur Club in Boston, Mass., has already held several meetings at which members' films were screened. On the latest program of this organization, the first club of amateur cameramen in Boston, was a demonstration of new lighting equipment and supersensitive film, during which film records of the pioneer officers were made. John E. McHugh, A.C.L., is president; Joe Barron, A.C.L., vice president; A. Katz, A.C.L., treasurer; Tom Patten, A.C.L., secretary; P. Levi, sergeant at arms. This active club, made up almost entirely of League members, will welcome new additions. Inquiries concerning the club may be addressed to the club consultant of the Amateur Cinema League, Inc.

**Brooklyn** ■ Ten enthusiastic amateur cameramen have recently organized an informal amateur movie club in Brooklyn, N. Y., and among the films screened at its first meetings were *Frozen Flames* by E. H. Marsh, A.C.L.; *Tying A Dry Salmon Fly* by Niels-Eske Brock, A.C.L.; *Snakes* by Cornelius Denslow. Mr. Marsh is president of the club and Mr. Coles is secretary.

**Achievement** ■ *A Girl And A Dress,* 700 ft., is the title of the fourth photoplay produced by Clyde Hammond, A.C.L., of Youngstown, Ohio. The simple story, expertly planned and filmed, tells of a country girl who arduously saves to buy a beautiful frock only to meet with the embittered jealousy of her friends. More of a psychological film study than a plot, the picture is handled with keen subtlety and the acting is unusually good. There are several skilfully introduced trick shots and many beautifully photographed scenes in this latest experiment of Mr. Hammond.

Latest news of group activities and photoplays

**Kansas City** ■ During January, twenty five amateur movie makers, under the leadership of E. M. Critchfield, A.C.L., formed the Kansas City Amateur Motion Picture Club, the first amateur movie club in Kansas City, Mo. The new club's second program included the screening of members' films and reels from the League's Club Library. Great enthusiasm greeted the organizers and the club has made a fine start.

**Portland** ■ In his annual letter to members, Edward J. Schon, A.C.L., president of the Portland Cine Club, announces a 1932 newsreel contest with prizes for the best 400 ft. newsreels screened during the year. Features of the most recent meeting were the screening of Kodacolor films by Frank Riggs and the demonstration of 16mm. sound equipment and films. Dues have been reduced to five dollars a year and an attractive circular describing the services of the club has been prepared.

**Fresno** ■ *Honeymoon Trail,* 800 ft., latest production of the Sierra Cinema League of Fresno, Calif., had its premiere screening at a joint meeting of the Fresno State College Engineers and the Sierra Cinema League. The picture is an outdoor comedy of a couple who seek to avoid the pranks of their friends by going on a secret camping expedition for their honeymoon. However, they fall in with a fake guide who is working with the friends. The film is now being loaned to local organizations for screenings. At the latest meeting, films from the League's Club Library were screened and the next club production was discussed.

**Cine illusions** ■ A recent program of the Metropolitan Motion Picture Club in New York, N. Y., included a discussion of trick and effect filming by Herbert C. McKay, a director of the club, and the projection of *The Fall Of The House Of Usher* and *A Trip Through Filmland.* A contest committee made up of George A. Ward, A.C.L., Robert Coles, A.C.L., and Hermann Danz, A.C.L., has been appointed and is now arranging a contest with nearby clubs. This will be preceded by a [Continued on page 117]

# Critical focusing

## Technical reviews for the amateur cinematographer

**"Frankenstein"** ■ *Lighting Effects.* Many interesting and unusual lighting effects are offered in this Universal horror film. In the opening scenes, simulating dusk in a graveyard, the light is exceptionally well handled to suggest that period of the early evening just after the sun has set. In scenes in the laboratory during the creation of the monster, the usual high voltage electrical displays, which seem indispensable to any professional photoplay of scientific work, are offered. Nevertheless, these rather obvious methods are still effective and in this case there is some nice cutting in building up suspense as to whether or not the corpse will become animated by having been hauled up to the roof and exposed to the lightning. It seems improbable but it so happens. There are a number of excellent camera angles both in the laboratory sequences and during Frankenstein's activities in collecting the material for his monster. This film well illustrates the value of comedy relief for, although there is not much of it, what there is, the overwrought audience eagerly seizes upon and hysterical laughter greets the most feeble "gag."

**"Tonight Or Never"** ■ *Framing.* Clever use of musical instruments for framing marks this latest Gloria Swanson picture of United Artists. In one case, a scene is shot at an interesting angle through the triangle formed by the raised top of a grand piano. In another, the framing is achieved by shooting between a violinist's arm, bow and instrument, thus securing a moving frame through which we see Miss Swanson raptly watching the violinist who is playing to her.

**"The Yellow Ticket"** ■ *Prism shots.* This rather lurid Fox drama of antebellum Russian life is chiefly interesting to the amateur movie maker because of a number of effective prism shots which serve to depict, in concentrated form, the feverish gaiety of a roadhouse. In the circular, central area of the picture, there is shown a series of successive, "straight" shots of the various persons and objects that are of chief interest. Around this whirls a nebulous procession of prism shots. Amateurs cannot, of course, use prisms to this extent but may well emulate the effect in a smaller way through devices now on the 16mm. market.

**"Transatlantic"** ■ *Introduction.* Establishing the atmosphere of this Fox film immediately and effectively, a group of short shots of scenes incident to the sailing of a great liner are utilized. This technique, reminiscent of methods in Russian films, can easily be adapted by the amateur to many subjects in establishing desired atmospheric backgrounds. *Machinery.* Fascinating scenes of moving machines in the engine room of the big liner also distinguish this film and again demonstrate that such subjects are particularly suited to the medium of the motion picture. *Modern settings.* For those to whom modernistic decoration appeals, the settings of this film warrant study, being among the best which the studios have yet produced. Their simplicity and elimination of needless detail bring into prominence central action which it is desired to stress, a principle essential to successful movie making but, unfortunately, often overlooked.

**"Sin Of Madelon Claudet"** ■ *Lapse of time.* To illustrate those time intervals which are usually indicated by fadeouts and fadeins, this Metro film contains a device which, although not new, is interesting in treatment. At the close of one scene, the effect is that of the camera slowly panoraming to the next scene, just as if two scenes were placed on adjacent sets and the camera was slowly shifted from one to the other. In this case, the effect was gained by special printing but the amateur photoplay producer might imitate it by preparing two sets side by side and slowly panoraming the camera from one to the other. The effect would be enhanced by the proper control of lights.

**"Alice In Wonderland"** ■ *Sets and costumes.* Produced under conditions often approximating those of an amateur filming unit, this version of *Alice In Wonderland* [Continued on page 121]

Astute lighting of scenes aids moods of "Frankenstein"

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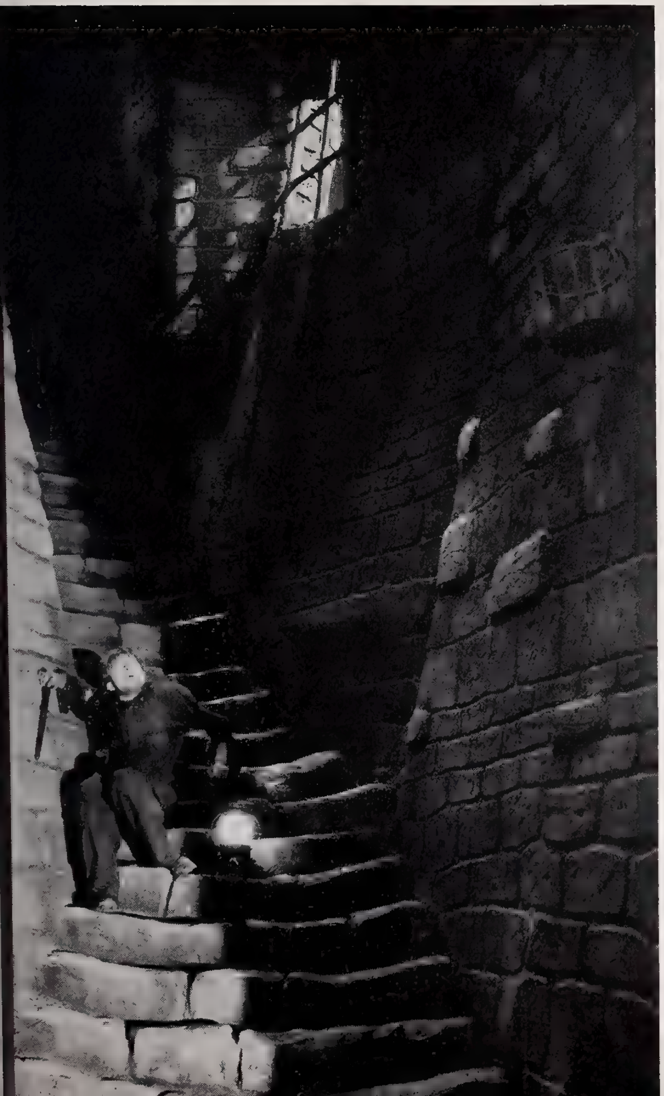


# The clinic

RUSSELL C. HOLSLAG

## Technical reviews for the amateur cinematographer

March winds wield a broom to sweep clouds from the sky

shers

**Wind** ■ Upon casual consideration, it might be supposed there is little to be said about the technical aspects of picture taking in March. In the average climate, it is a month of blustering winds, of fitful gusts of rain or snow and of generally uninspiring conditions to the casual cinematographer. But uninspiring to him of the casual camera only, for the movie lens which is guided by intelligent hands will see nature in March as full of action, both in its foregrounds and backgrounds. This is the month for superspeed film: dark afternoons and scudding, gray clouds still prevail. Thus we have, as background to our cine mood, the low lying, swiftly moving cloud rack, sometimes opening up surprisingly to show us a promise of clear sky. For such "open and shut" days we would do well to use filters; a 2X is the best compromise because the average light without the filter will usually call for an opening no smaller than *f*/8 or *f*/11. But, if superspeed is used with the filter, these identical openings may be used. For the foreground is had the movement of tree branches and bare shrubbery bending under the wind. These are outlined against the cloudy sky in silhouette. Or, if the sun is shining, we may be so fortunate as to catch an "action shot" of the shadows of windy treetops on a carpet of snow. Here one may dispense with his filter and use his smallest lens stop.

**Stop motion** ■ By a paradox of nomenclature not infrequently met with in our delightful hobby, the title of this paragraph does not really mean that motion stops but that it is actually speeded up on the screen. Or perhaps the reference is to the method employed, in which a picture is taken, the camera stops, another picture is taken and so on. There may be a long or short interval between each successive picture but, when the film is run through the projector, the interval between each picture is only about one seventieth of a second or thereabouts and so the original motion is obviously speeded up. And the longer the original interval between each picture, the faster will the motion appear on the screen. A more accurate designation of the process would be "time condensation." It is interesting to note that one of the new, little cameras is definitely provided with a single picture attachment so that pressing the button makes one frame and no more. (The same thing may be done with other cameras by a little practice in tapping the release lightly.) A "stop motion" shot of buildings in the city, taken against a cloudy sky, will speed up the clouds so that the scene becomes positively thrilling. Of course, an object must have slow, regular motion for this work, else the result will be jerky.

**Stunt of the month** ■ *Question:* I am planning to give a movie show in a hospital ward. I should like to project the image on the white ceiling; will it injure the projector to point it straight upwards? *Answer:* This would be a decidedly risky procedure, as the lamp filament will sag if it is not burned in the proper, vertical position. You can project on the ceiling in a way much easier than this. Get a fairly large flat mirror (a plate glass one is the best). Prop this up directly in front of the projector lens in its usual position, so that the surface of the mirror forms an angle of forty five degrees to the horizontal. The straight lines formed by the bottom and top edges of the mirror must be parallel to the film in the gate. If you turn the projector on, you will then note the screen image on the ceiling. A little shifting of the mirror will put it just where you want it. The image may face in any direction; simply turn projector and mirror to the position required. The film, however, will need to be threaded in the projector so that the emulsion side faces in a direction opposite to its usual position. Focusing is done in the usual way. (See second medical note on page 107 and illustration on page 125.)

**Tinting** ■ "One of the first things my friends notice about my films is that they are bright and full of life. This is not entirely because of the photography but also because I have taken thought to add appropriate color here and there. Although the screen effect is decidedly impressive, I find film tinting in short lengths is not difficult and will outline the procedure. Procure a book of Velox Water Color Stamps. The colors most used will be green, blue, red and amber. Sometimes brown can be

[Continued on page 125]

# Educational films

LOUIS MILLER BAILEY

## Medical, business, school, welfare, church & other uses

**Medical** ■ To record before and after cases and spinal temperature taken with the neurocalometer is the use to which E. R. Witherell, D.C., Elkader, Iowa, has put his 35mm. filming equipment. Dr. Witherell reports he is considering changing from 35 to 16mm. because of decreased operating costs permitted by the amateur apparatus. ■ Solving the problem of child dentistry in a really painless way, Dr. Lawrence Obrey, Boston, Mass., has installed in his office a 16mm. projector, the pictures from which, shown on the ceiling, cannot be seen unless the children lie in the proper position. (See *Clinic*, pages 106 and 125.) He has found that cajolery is no longer required to get children to his office and he can now work effectively while his patients are so absorbed in the pictures that they forget to wiggle all over the chair. ■ Prof. Parnkopf of Vienna has achieved remarkable success in the photographing of surgical operations by using for subject matter cadavers prepared before hand, it is reported. ■ The Ohio State Board of Health has sent out, under supervision of H. E. Kleinschmidt, a motor truck carrying a projector and health film. By covering a carefully considered territory, much constructive work in preventive medicine has been accomplished. ■ Following the showing, in Gary, Ind., of a smallpox film, *One Scar Or Many*, to 980 school children, there were requests for 1600 vaccinations, Dr. J. F. Montague, medical director, Montague Hospital For Intestinal Ailments, New York City, and contributor to MOVIE MAKERS, reports in the *Medical Times And Long Island Medical Journal*. ■ An extensive list of films which should be of especial value to teachers has been compiled and is offered upon request to Franklin B. Hoar, physical educational department, Taylor Allderdice High School, Pittsburgh, Pa. Data on the size and sources of film is given. Health education subjects are classified under muscular and skeletal, nervous, respiratory and circulatory systems, eyes, nose, ears, teeth, posture, corrective gymnastics, nutrition, first aid, safety and disease. Physical education subjects appear under the headings of various sports, such as baseball, wrestling and boxing, etc.

**Business** ■ All of the operations in the manufacture of shirts from the arrival of the cloth to the boxing of completed garments are covered in a 400 ft., 16mm. film recently made by Hauser Bob, A.C.L., of Buffalo, N. Y. The film, produced at the plant of the D. & D. Shirt Company, Inc., in Northampton, Pa., was made to show jobbers the operations of the plant and the care with which the product is manufactured. The film has had many public screenings in Northampton. ■ The manufacture of precision lathes for metal turning is shown in an 800 ft., 16mm. picture recently made by League members in the advertising department of the Pratt and Whitney Company, Hartford, Conn. The film starts with sequences of the working of molten metal, covers the shop work and ends with pictures of the minutely accurate adjustments made on the final machine. It is being successfully used in selling Pratt and Whitney Model B lathes. ■ Alfred Burnell, A.C.L., Watsonville, Calif., is making an 800 ft., 16mm. film showing the manufacture of ice. Animated diagrams are to picture the processes within the machines. ■ To show the making of monuments from the initial quarrying of stone to grinding and polishing the completed product is the aim of a 16mm. film now being made by Irvin Mohr, A.C.L., Belleville, Pa. ■ What happens to a news item in its trip through a small modern newspaper plant will be shown in a 300 ft., 16mm. subject now being made by F. W. Veith, A.C.L., Laingsburg, Michigan, it has been reported.

**School** ■ *Life On The Quadrangles*, a three reel talking film produced for the University of Chicago to answer requests for information on its activities, presents realistically its student life, taking the audience into the laboratory, lecture and conference room, around the campus and onto the sport field. Informal views of dormitory and fraternity life are presented and the school newspaper and other extracurricular activities are looked in upon. Quin Ryan, of radio fame, comments throughout the film and *Alma Mater*, sung by the school choir, accompanies the title. To make for naturalness, staging of scenes was avoided during production. The film's preview, for benefit of the unemployed, packed Mandel Hall and netted $900. The film will be shown before [Continued on page 123]

Parke, Davis & Compa

Chemists now film their achievements in the laboratory

# Taught by the tropics

THE REVEREND PETER L. BELL, S. D. W.

## A record of things that the South Sea filmer should know

FOR MORE than six years the Society of the Divine Word, through a department known as Mission Movies, has been using motion pictures in its work in the Little Sunda Islands of the Dutch East Indies. While these films, though little more than a pleasant, rather haphazard record of the natives and of missionary work among them, have been used for fund raising with a certain success both in Europe and in the United States, each new screening made more clear that they were far from perfect and that better might yet be accomplished. Plot and continuity were needed and one of the party was chosen to guide this phase of filming. With these ambitious plans, the need of more extensive technical apparatus was felt and, upon leaving for the Islands again, three cameras (two spring driven and one hand cranked), a developing outfit, a printer, a generator for producing current, two projectors and a large supply of negative and positive film, processing chemicals, flashlights and flares comprised the equipment. It is from consequent experiences as cameraman, laboratory superintendent, developer, printer and technical Jack of all trades that the following suggestions are offered for filming in the tropics.

The first mistake that one can make is indicated in the conversation of a friend on my return. He said, "I certainly would like to try my hand at movie making in the tropics with that wonderfully brilliant light!" As far as its photographic quality is concerned, my friend was grievously wrong. The light in the tropics is indeed brilliant to the eye but a very different thing to photographic emulsion. As everyone knows, it is not the seeming brilliance but the actual actinic value of light which affects the silver nitrate of the film. According to experience in our tropical portion of the world, the actinic value of the light there is at least one third lower than in the United States or other temperate zone countries. This means that, where at home a scene would have been shot under certain light conditions at *f*/11, in the Sunda Islands *f*/8 was found more correct for seemingly identical conditions.

But there are other reasons for increasing the exposure besides this fundamental trickery of the light values. The old rule for negative and positive filming, "Expose for the shadows and let the highlights take care of themselves," is particularly cogent when shooting in the tropics. There, with the strong light and equally strong, heavy shadows, it was found safe practice to open the diaphragm one full stop over a normal setting for New York, Chicago or San Francisco in the summertime.

Of course, a great deal depends on the photographic material being used. While the results gained with panchromatic film seemed better, it proved the most difficult stock to keep in good condition. On the other hand, with orthochromatic, still other reasons cropped up for watching the exposure. For instance, in shooting scenery, most of the mountains and slopes in the tropics are covered with trees and shrubs of a very dark green. If, then, the exposure is given according to the rule to stop down for open scenery, the scene will be sure to be underexposed. Too, it is necessary to be careful in shooting portraits. Most of the tropical peoples are not black but yellowish brown and often remarkably light. It seems, however, that the pigment of their skin absorbs a great deal of the actinic light value needed for the picture, so that, in making many closeup stills for ethnographical purposes, best results were found to be obtained with the subjects in full sunlight at about three in the afternoon, a stop of *f*/8 and an exposure of a fifth of a second; for movies, a stop of *f*/5.6.

For good cine portraiture or closeups of any kind in the tropics, a light reflector of some kind is an absolute essential. Again, this is because of the unusually heavy shadows which, if not relieved, completely obscure parts of the picture. If a closeup of a head were desired, it was often found enough to have a person standing by in a white coat, an open newspaper or even a book. A very good light screen can be made out of the tinfoil in which film packs are wrapped but, of course, the best way is to use sheets or other white cloth stretched on a portable frame.

The best time for movie making in the tropics is from half past nine till eleven in the morning and from two till half past three in the afternoon. Between these times, the sun is too high and the unpleasant flat effects of top light result. The finest days for clear pictures

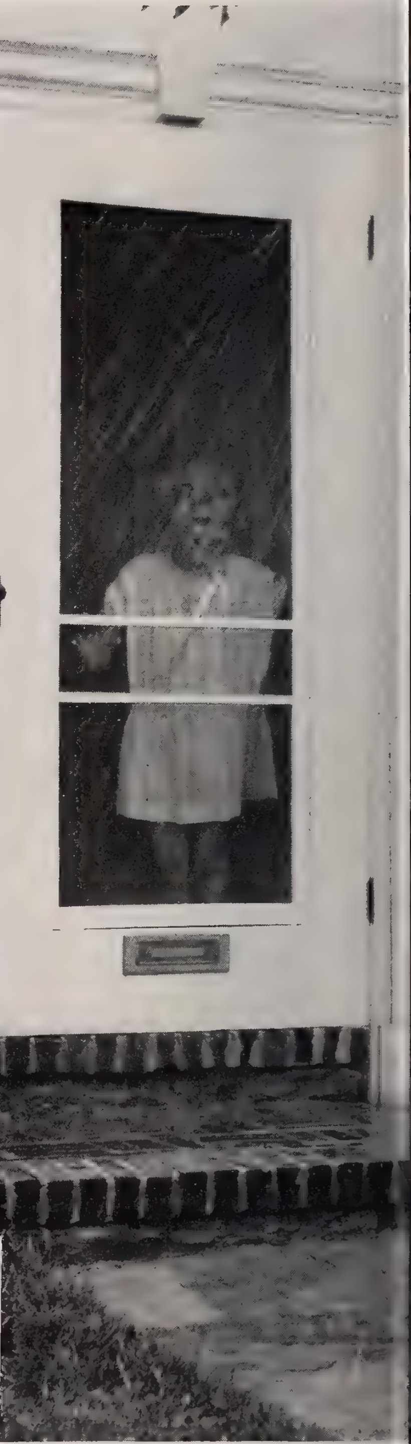
[Continued on page 122]

**Palms and silver seas for an art title background. Titled example on page 122**

Photograph by H. Armstrong Roberts

# Despite uncertain wea

## . . *be certain of good movies*



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PLENTY of action outdoors this month. Be ready to "shoot" regardless of the sun. Ciné-Kodak Super-sensitive Film is twice as fast as ordinary film in daylight.

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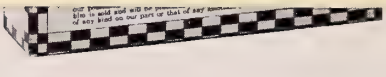

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# Despite uncertain weather

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# Church and film take a new step

LOUIS MILLER BAILEY

## The Mass is subject of teaching film for Catholic schools

DESIGNED to give parochial school students throughout the world opportunity more thoroughly to study the central act of Catholic worship, a classroom teaching film, *The Sacrifice Of The Mass*, has been announced by Eastman Teaching Films, Inc., Rochester, N. Y., as available in two reels, 16 or 35mm. While films to correlate subjects in practically every field of study have long been available, this is believed to be the first professional motion picture devoted to religious training and, combining as it does the technical experience of an outstanding educational film producer and the liturgical knowlege of Catholic theologians, it represents an unique contribution to the present limited supply of generally available religious film subjects which, in the past, have chiefly been dramatizations of the life of Christ or travelogs of Bible lands. Though intended primarily to be used to instruct children, *The Sacrifice Of The Mass* should be highly valuable in Catholic colleges and seminaries. For use in connection with such courses as *Contemporary Religions*, it should hold great interest for nonCatholic institutions and, for the many movie makers, both ministers and lay church workers, who plan the personal production of religious subjects, it is rich in suggestions that would be of greatest assistance in making their own subjects effective.

Although need for a properly filmed educational subject interpreting the Mass had been apparent for some time, the genesis of *The Sacrifice Of The Mass*, it is reported, was in a cablegram received in Rochester from Belgium, during a liturgical conference there last year, inquiring if such a picture were in existence. The first commercially produced subject of its kind, the film brings to mind the amateur production of Marshall Cannell, A.C.L., Providence, R. I., previously reported in MOVIE MAKERS, which shows the preparation and care of the altar as carried out by a model unit of efficiency and reverence, the Altar Guild Of St. Martin's Church in that city. This 16mm. film, together with a study outline, is now being used by the Protestant Episcopal Church throughout the country to stimulate similar guilds in the performance of their service as right hands of the clergy.

Undertaken at the suggestion of the Right Reverend John Francis O'Hern, Bishop of Rochester, *The Sacrifice Of The Mass*, as completed, has been approved by him and by many other prelates as a valuable aid in teaching and interpreting the significance of the Mass. The picture was prepared under the supervision of the Rev. John M. Duffy, M.A., Diocesan Superintendent of Schools in Rochester, N. Y. The filming was done under the direction of H. T. Cowling at the main altar of St. Patrick's Cathedral in that city. The Reverend W. T. Craugh, Ph.D., Professor of Philosophy at St. Bernard's Seminary, collaborated in writing the scenario, in the actual filming and in the editing. He also prepared the teachers' guide that accompanies the film. The chief reference work used in preparing the picture was *The Holy Sacrifice Of The Mass* by the Rev. Joseph J. Baierl, S. T. D., Professor of Theology and Catechetics at St. Bernard's Seminary. Dr. Baierl served as consultant in the compilation of the teachers' guide.

The film is silent and so arranged that it may be stopped at any point where explanations are desired by the teacher, and the teachers' guide assists in getting full educational value from it. In addition, titles and labels explain the actions of the celebrant of the Mass and the identity of objects on the altar. Much of the filming was done from positions close to the altar and from advantageous angles not accessible to lay worshippers. This fact, plus superlative photography, brings out with utmost clearness every movement of the priest and his server.

In order to impress the significance of the various parts of the Mass upon the minds of the audience, interpretive "visions" have been inserted at several points, carrying the observers back to the events upon which the Mass is based. At the Gospel, one vision shows Christ preaching to the multitude. Another, following the consecration of the Host, portrays the Last Supper. Introductory scenes show the Old Law Sacrifice, depicting the preChristian rite, and the New Law Sacrifice, typified by Christ on the cross. The Mass itself is introduced by showing the vesting of the celebrant, titles identifying each vestment as it is put on. The priest is then seen entering the sanctuary and the ceremony begins with the Mass of the Catechumens. Subsequent units which complete the film show the Mass of the Faithful, the Canon of the Mass, the Communion and Concluding Prayers.

Eastman Teaching Films, Inc.

**Details of the Mass, seldom seen hitherto, are revealed by film**

## Annuals and perennials

[Continued from page 100]

pieces. After that she tried to make cocktails instead of mixing gin and bitters and it ruined her as a barmaid.

Don't think of getting sequences if the word annoys you. Put it another way. Persuade yourself that you need to use enough film on each subject to get a picture. Here's the idea. You are walking along the road. You look up and see a particularly interesting old tree. You pause and enjoy the beauty of its lines. Perhaps you come closer and get it in better detail. Then you note how certain branches seem to make a natural frame for the landscape beyond. And you continue your walk to new discoveries.

That is a sequence. A distance shot, a middle shot and a closeup in which the branches make a natural frame. Perhaps you take two or three angles of the latter. In editing, half the footage may be discarded. That is not waste. It is far cheaper to have film to throw away than to throw away film because you have not enough for a single decent shot.

Get sequences and then, at leisure, work them into continuities—another dreadful word that merely means smooth progress or relation of subject. For example, you have a litter of puppies. You have some spring lamb on the hoof, perhaps some new arrivals in the pig pen and some downy chicks. You have trees barely coming into leaf, crocuses and other plants in the bud. These can be edited into a reel in which they run through as just so many photographs, or a continuity can be built around the idea that spring is the time of rebirth, of new things and new hopes. You start off with a title embodying that thought, then a flash of the snow bound landscape, a second title, perhaps something about the soft southern wind kissing nature to new life. This is followed by a shot of budding flowers, by sprouting leaves, by the ducklings and the puppies and all the rest. The first thing you know, you will have a reel that people will *ask* to see. What could be sweeter than that?

Spring *is* a time of rebirth. If you are a perennial, let it mark your own regeneration. Get the camera out of its winter quarters and go to work. Perhaps you took it all last year, but start in now and you will find that there were plenty of things you overlooked. Work for clouds and mists. Shoot intimate details of the spring awakening. You are not wasting film even though you may be duplicating last year's shooting but there is no reason why effort should be duplicated when nature is so generous in her changing aspect.

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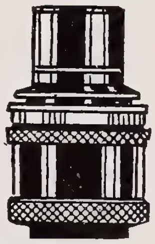

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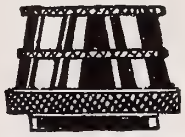

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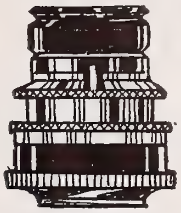

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# Motion picture recording of cataract extraction

FRANK CLAVELOUX PARKER, M. D.

## Describing a unique camera apparatus of the author's design

MOTION picture photography of ophthalmic surgery offers a valuable field for study not only from the photographic standpoint but, of more importance, from the teaching possibilities offered. Pictorial dissection may be made and various steps of any operation photographed may be studied in detail for faults in technique as well as to afford the student unlimited opportunity for viewing a particular operation as frequently as he may desire in order to familiarize himself with various stages.

"That motion picture films will occupy an important place in the teaching of medicine and surgery is becoming more and more evident," Dr. J. Bentley Squier of New York City has stated, adding that "this movement promises great advancement in educational methods and will result in the development and distribution of the highest type of scientific and professional films."

An operation on any particular subject can be seen only once while the patient is on the table. Those who have crowded about an operating table to view an eye operation know about how much can be seen when a half dozen heads are bobbing back and forth. A fleeting glance of the eye is caught; then a hand gets in the way and the field is obscured. Again, the operative field comes into view and, just as an important step in the operation presents itself, someone's head passes across the line of sight and a total eclipse takes place. When the operation is completed, how many have actually seen all the details? Contrast this with a motion picture record seen by the camera at a distance of five inches. Every move is not only recorded but magnified so greatly on the screen during subsequent projection that details are brought out that ordinarily would escape the attention of all but a few in a crowded operating theater.

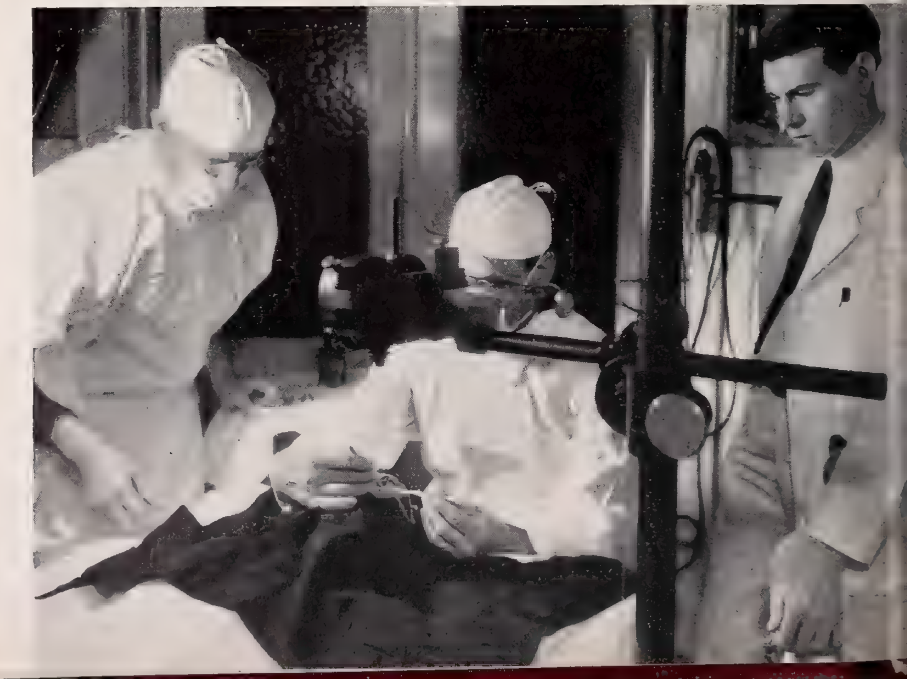
In making motion pictures of cataract extraction, however, it was found necessary to devise a stand and holder for the camera, as the customary tripod was wholly unfitted for filming a patient lying prone at a distance of five inches from the lens. Not only did the camera have to be held at the proper angle but micrometer adjustments had to be provided for proper focusing and alignment, as a distance of two or three millimeters, when working at five inches, is enough to throw everything off focus and off field. The stand devised has been provided with all necessary adjustments—vertical, horizontal, lateral and any angle desired. The whole apparatus has been built with the idea of holding the camera directly over the eye of a reclining patient and, at the same time, incorporating firmness and steadiness. It may appear large and heavy but that is just what is desired to prevent vibration.

As a safeguard against accident, the usual method of attaching the camera to a tripod or stand, by means of the small locking screw, has been replaced by holding the camera in a brace built into the stand. This precludes any possibility of the camera falling which might happen if the entire weight were dependent simply upon the security of the usual small screw fastening. I have never seen one of these screws break but I have deemed it wise not to take any chances of such an occurrence happening. It would probably mean the loss of an eye.

It is also readily understandable that, at such a close distance, a slight movement of the camera will leave the eye or, possibly, a large portion of the desired field entirely out of the picture. It proved very annoying to be continually looking through the finder to keep the proper alignment and, as a result, a pointing or alignment arrangement was also devised.

This device is inserted into the finder barrel after first removing the eyepiece. A red convex lens is placed in the opposite end. By switching on the current, a small electric lamp is lighted within the finder barrel and a red spot of light is projected upon the object about to be photographed It then becomes only necessary to watch this spot of focused red light in order to keep the camera registered properly. Looking through the finder becomes unnecessary and the operator, should he also be doing his own photography, can easily remain in one position

[Continued on next page]



Recording ophthalmic surgery by means of Dr. Parker's device and know at all times whether or not the patient has moved his head slightly and shifted the eye from the field of the camera.

This projected red light is not thrown directly into the eye being operated upon, but one and one quarter inches to one side, obviating any objectionable glare. Holding a small measuring rod vertically between camera lens and eye determines the proper focusing distance and holding the rod horizontally in the plane to be photographed, then checking up on the projected red light spot, shows where to point the camera.

Another feature being worked out is to focus the red spot of light to the predetermined focus of the camera lens, thereby having both foci to correspond. In this way, when the red spot of light is in focus, it is known that the camera is also automatically in focus. This finding arrangement was used in some recent exposures and worked admirably.

Working at five inches or eight inches has been found impossible without adjustment of the lenses furnished with amateur cameras. These additions consist of lengthening the lens barrel by the insertion of a washer of predetermined thickness between lens shoulder and camera and also, at five inches, of making use of an additional lens superimposed upon the regular camera lens. In this work, the regulation 3.5 lens has been used. Telephoto lenses were avoided as they take the camera too far away to handle with ease. Of course, objection may be raised that, with the camera only five inches above the eye, there is not much room left to operate but, in cataract work, the instruments are held more or less in a horizontal position, making it easy to operate with the camera directly above the eye. However, one must accustom himself to the camera so close to his face while at work and not be disturbed thereby.

In the photography of muscle work or other extraocular conditions, a distance of eight inches is preferable owing to the instrumentation, suturing, mopping the wound, etc. Eight inches give plenty of room and the size of the image obtained is very pleasing although not so large as in cataract extraction at five inches.

Many pictures are ruined in value by the interposition of the operator's or assistants' hands and this point must continually be kept in mind, else, when projected upon the screen, the pictures will show a fine display of hands but very little eye. This is one reason why the writer prefers to both operate and photograph. One knows just what he is doing and what the limitations are and consequently is better able to avoid errors in technique. If the operator is not familiar with camera work, he must constantly be reminded to keep his hands out of the camera's line of vision

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■ EASTMAN KODAK CO., Rochester, N. Y. The *Cinegraphs* offered by this library, including adventure, natural history, animated model and cartoon, World War, comedy, travel, sport and general subjects, provide a wide range of splendid film fare. A new catalog is available.

■ EMPIRE SAFETY FILM CO., N. Y. C. Featuring timely far eastern subjects, educational, scenic and sport films are listed in the catalog of this company available upon request.

■ F. C. PICTURES CORP., Buffalo, N. Y. *Little Orphant Annie,* featuring Colleen Moore, and *Abraham Lincoln,* with Frank McGlynn, are offered by this library.

■ HEMENWAY FILM CO., Boston, Mass. Depicting the life of Christ, *The Passion Play,* described as more elaborate than the Oberammergau spectacle, is available in five reels.

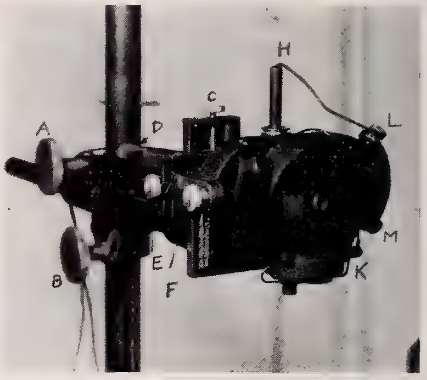
■ HOLMES LECTURES, BURTON, INC., Chicago. The travel films of this famous lecturer are offered as ideal for inclusion in the home program. An illustrated catalog is available.

■ KODASCOPE LIBRARIES, INC., N. Y. C. *Buster's Bust Up* and *Newlyweds' Pest* feature two roughish children who will amuse both juveniles and adults. *Hold Your Breath,* a Christie Comedy featuring Walter Hiers, Tully Marshall and Dorothy Devore, is a hilarious offering of hair raising pursuit. Over 500 other interesting subjects are listed by this library, which has branches throughout the U. S. and Canada. A catalog is available upon requesst.

■ REYNOLDS, E. M., Cleveland. *Kaleido Capers,* showing the results when a camera is used with a kaleidoscope, and *Westward Bound,* presenting western scenes, both films 100 feet in length, are offered. A catalog listing many other subjects is available upon request.

or to hold an instrument this way or that way to eliminate reflexes and to give the best effect in the finished picture. Motion picture work at this close range, therefore, depends in a great measure on just how well the operator himself behaves.

As to illumination, daylight cannot be depended upon nor is it sufficient in the operating room. Consequently, a 1000 watt Mazda lamp at a distance of about three feet is used. Sufficient illumination is thus secured to use the f/4.5 stop for a cataract and the f/5.5 for extraocular work and smaller yet for skin surfaces where more reflected light is had. With superspeed, smaller stops in proportion may be used. To reduce halation as much as possible, black covers have been made with a small opening about three by four inches in each. One of these covers is placed over the patient's face and head, allowing only a little more than the field to show.



*Details of Dr. Parker's stand: A and B control horizontal and vertical camera swing; B, C and D are for vertical and horizontal micrometer adjustments; F, L and M are camera locking screws; K is pneumatic control and H is automatic spotting and alignment device.*

For exposing the camera, an old nose and throat compressed air tank is employed. Using a regulation remote control and connecting it to the compressed air tank through a rubber tube with shutoff, it becomes easy for a nurse or intern to start and stop the camera shutter without touching the camera and disturbing its alignment. A foot control may be substituted. By making use of a small flexible brass spring, the remote control is locked fast to the camera, preventing its being blown off.

The one present problem is the rewinding at every twenty feet or so. However, the stand described is of such ample proportions and weight and the movable parts so tightly constructed that the rewinding can easily be done with one hand by a nurse or intern without disturbing any adjustment of the camera. Possibly at some future time, changes may be made whereby the whole one hundred feet may be run off without rewinding. This is easily possible by removing the spring in the camera and using a synchronous motor.

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## Amateur clubs

[Continued from page 104]

formal contest for members to determine the films that will represent the club in the competitions with other movie clubs.

**Jersey City** ■ At the annual election of the Hudson County Cine Club in Jersey City, N. J., Dr. Clarence W. Winchell, A.C.L., was reelected president; Joseph A. Schlitt, Jr., was chosen as vice president; Robert Shannon, A.C.L., secretary; William J. Shannon, A.C.L., treasurer; Donald Crawford, A.C.L., chairman of the program committee. Travel films of the West Indies, made by Theodore Koven, A.C.L., Howard Lavenston and Dr. Winchell, and pictures of the New Jersey fish hatcheries, filmed by Robert Shannon, were screened following the election. The club will give its annual public exhibition of amateur motion pictures in May.

**Lady gangster** ■ *Little Miss Ceasar* is to be the title of the first film from the Movie Makers of Englewood, N. J., a newly formed amateur production group. The picture, to be directed by Ted N. Huff, A.C.L., and protographed by John H. Wood, A.C.L., is to be a satire on professional gangster pictures. In the cast will be Lucy Otto, Edward Otto, Elizabeth Stewart, Muriel Ruddick and Virginia Wood.

**Two features** ■ In the cast of *Poor Rich*, a production of a Detroit amateur unit working under the leadership of Jack Navin, are Margaret Newman, Elizabeth Sutherland, Frank Standish, Isabelle Callahan, Ted Newman, Bill Laurie and Virginia Simmons. In a later picture, *Those Mad Barclays*, leads are played by Bill Laurie, Elizabeth Sutherland and Margaret Newman. This film is a murder mystery, well worked out and presented in much greater detail than most amateur mystery productions.

**In France** ■ In the international amateur movie competition recently held in Brussels, Belgium, P. Boyer, a member of the *Club des Amateurs Cinéastes en France* of Paris, France, won first prize with his film, *Hazard.* A medal was presented to Mr. Boyer and another medal was presented to the club. Among the films screened at the December meeting of the *Club des Amateurs Cinéastes en France* were *Colonial Exhibition* by Mr. Boyer; *A Canoe Trip Down The River Tarn* by J. de Tourtier; *Plastic Surgical Operation* by Martin Lowy, A.C.L. On the same program, new 16 and 9.5mm projectors were demonstrated.

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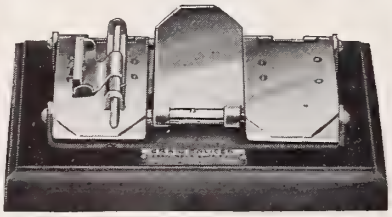

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**A new version** ■ At its first election, the newly formed Alton Movie Club of Semaphore, South Australia, chose R. Hall as president; George S. Hutton, Jr., secretary treasurer; Miss Joyce Shaw, recording secretary; Clifford F. Howe, publicity; Miss Jean Hutton and H. W. Allen, librarians. The first production is to be *The Ruse And The Ring*, a scenario published in Movie Makers. In the cast will be Ray Kilton, Joyce Shaw, Percy Pollnitz, Jean Hutton, Jim Allingham, Robert Hall, Frank Went and Dawn Anderson.

**Rushes** ■ The Amateur Cinema Club of Bridgeport, Conn., is holding a contest to select a design for a club leader. At recent meetings, *What A Night* and *Opportunity Knocks* from the League's Club Library were screened. ■ The Cinema Club of Scarsdale, N. Y., recently held a public screening of its production, *The Mystery Of Foster Manor*. The gate receipts will be devoted to the production of another picture this spring. Amateur talkie equipment was demonstrate at a late meeting. ■ Extensive public screenings of members' films are being given by the Amateur Motion Picture Club of the Oranges, N. J. Newsreel films of rifle meets and films of camps have met with popular reception and the screenings are netting the club funds to help carry on filming activities, writes Frank M. Seiffert, Jr., A.C.L. ■ An amateur movie club is being formed in Scranton, Pa., under the leadership of R. B. Dixon, A.C.L. A preliminary meeting brought a large turnout. ■ The Academy for the Advancement of Arts and Sciences in Pittsburgh, Pa., has formed an Amateur Cinema Section which will engage in general amateur movie club activities. W. B. McGill is president of the section. ■ The San Juan Players of Berkeley, Calif., have produced *The House Of Rimon*, a combination of stage and screen. The third act, presented on the screen, was filmed by Harold Hock, A.C.L. ■ In Harrisburg, Pa., the recently organized Monarch Movie Club has started a drama, *The Devil Is Mad*, under the direction of Silo S. Horwitz. David Keffer is cameraman and Jack C. Day, film editor. ■ In Montclair, N. J., Olin Potter Geer, A.C.L., is organizing an informal club of enthusiastic amateur cameramen.

## British amateurs

**Sheffield** ■ The Steward Cup, awarded by the Sheffield Amateur Film Club to the member screening the best film of the year, was presented to Arthur Hobson as the producer of *Screen Cameos Of Lake Lucerne*, selected as last year's best picture. Second place was awarded *A Fortnight's Tour In Nature's Wonderland*, filmed by J. W. Gillot. The Steward Cup will remain in Mr. Hobson's possession for a year only but he will retain a gold medal while Mr. Gillot will retain a silver medal. The club has recently filmed a slapstick comedy.

**Newcastle** ■ *Bonaventure* is the title of a dramatic thriller produced by a group of members of the Newcastle and District A. C. A. Locations on board ship and around Newcastle Quayside were used and furnished realistic backgrounds for the exciting episodes of the story, written by James Cameron, Jr., A.C.L., who also directed the picture. Mrs. G. Davison acted as cinematographer and in the cast were Janet Cameron, Doris M. Graham, Margaret Foster, F. Brooke Davidson, J. Jeffrey and James Cameron, Jr. Included in the offerings recently screened at club meetings were *Three Episodes* from the League's Club Library; *Her Suited Suitor*, production of the Sheffield Amateur Film Club; *With The Caronia To Norway*, a travel film by T. Temple; *A Day's Amusement* as well as a Kodacolor reel made by T. W. J. Edge and topical films made by James Cameron, Jr. Arthur G. Greaves, A.C.L., whose Kodacolor film, *The* Toilers, won a place in Movie Makers list of the best ten amateur films of 1931, is a pioneer of the Newcastle A. C. A.

**London** ■ Recent programs of the London Amateur Film Club have featured lectures on color filming, lighting, camera work and makeup. Outstanding among the members' films recently screened is *Cruise To The Meddy*, a travel picture. Work on the club's two productions, *Conspiracy* and *The Choice*, has unfortunately been held up due to temporary lack of studio accommodation. However, the club is continuing its weekly program meetings. Miles Mander is president of the club; Sadie Andrews and May Jasper, honorary secretaries; W. Archer Hodgson, honorary treasurer; Patricia Anstey, scenarist; E. G. Fuller, title writer.

**Bolton** ■ During February, the Bolton Amateur Cine Association held a public screening of its recently completed picture, *Sporting Times*, a drama of the boxing ring. Among the films screened at late meetings were *Hell's Belles* and *Delirium* from Ace Movies; *Frontier Guards* filmed by H. Hirst; *Preference* by Newcastle A. C. A.; *A Night Of Fear* filmed by R. J. K. Marker; *Twelve Hours* by Wolverhampton A. C. A.; *Ethel's Operation* by the Birmingham A. C. A.; *Three Episodes* from the League's Club Library; a film of the Manchester School of Art made by G. H. F. Higginson.

# News of the industry

## Answers the query, "What's new?" for amateur and dealer

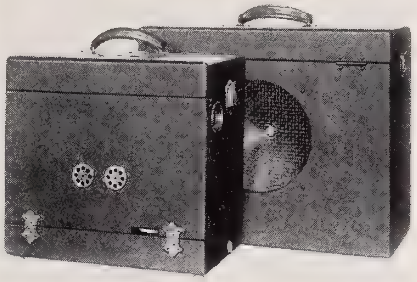
**RCA Victor** ■ 16mm. sound on film, a development in home talkies long a subject of interest to the industry, is now promised within a short time by the RCA Victor Company of Camden, New Jersey. The model first demonstrated was stated to be of the industrial type and it is said the principles here set forth will be embodied in a machine more definitely designed to fit in the home environment. The new RCA Victor Junior Portable will use 16mm. film with one line of perforations only, the space left vacant by the omission of perforations on the other edge of the film being utilized for the sound track. In its travel through the specially designed projector, the film follows the lines taken in conventional cine design except that, between the gate and the takeup sprocket there is provided a small "sound head" which, through the aid of an exciter lamp and photoelectric cell, picks up fluctuations of the synchronized sound track along the edge of the film and converts them into electrical impulses. These impulses are built up in an amplifier contained within the projector case and are fed to a loud speaker which reproduces the sound and is located near the screen. The model here shown is entirely contained in two cases for transportation; for exhibition, the reel arms are extended, the film threaded, power supply and loudspeaker are connected and the machine is ready for service. Although all the essential mechanism is readily accessible for threading, in operation, the case may be closed so that extraneous noise is reduced to a minimum. However, even when the case is closed, the projector switch and volume control are fully accessible. Amplifier tubes, exciter lamp and photocell are of standard type and are readily replaceable. MOVIE MAKERS awaits with great interest the more complete details of the subsequent home model of this machine, to be announced here.

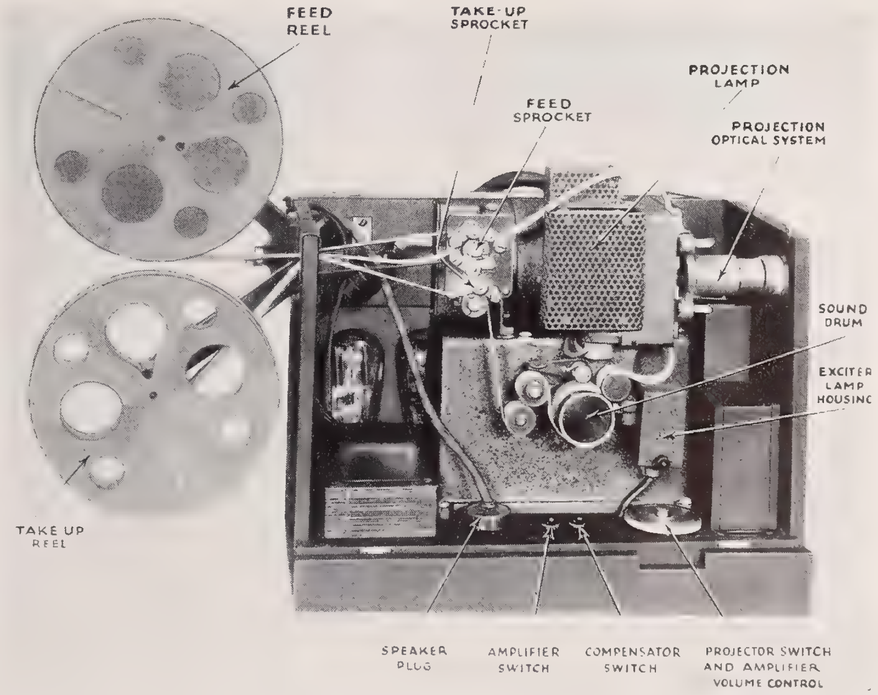
**Scenario service** ■ Ready made scenarios, said to possess sufficient flexibility to be applicable to many familiar situations of interest to the home cinematographer, are now offered by Home Movie Scenarios, Inc., 1220 Guaranty Bldg., Hollywood, Calif. The present list includes ten typical titles, with more to follow. They are prepared in complete, professional form and are accompanied by the H. M. S. Number Slate for identifying scenes. This is a clever little device, modeled on the professional form and provided with movable numbers and letters which are photographed at the end of every scene for convenience in later editing. In addition, all the titles necessary to the progress of the story are furnished on art backgrounds.

**New Ampro** ■ The increasing use of 16mm. in fields which involve exhibition to larger audiences has created a demand for more light for the larger projected images. This requirement has been taken into account by the Ampro Corporation, 2839 N. Western Avenue, Chicago, in its new 400 watt biplane filament lamp projector, possessing a number of interesting features. A new, silent type mechanism is incorporated in this projector which is said to be able to handle any condition of average film with ease, including freshly processed stock. A considerable increase in the forced ventilation facilities is provided, giving maximum life and efficiency to the lamp. The new model is universal in that it may be operated either on A.C. or D.C. without any electrical alteration. Also, the 200 watt lamp may be used in place of the more powerful 400 if desired. The new projectors are available in two finishes, the de luxe Model AD in bronze, grain finish with pilot light, chrome plated parts and de luxe case and the standard Model AS in black with nickeled parts and standard case.

**Strong** ■ Recently demonstrated at the showrooms of the Capitol Motion Picture Supply Company of New York City, the Strong Junior arc lamp, designed, it is stated, for smaller professional and 16mm. installations, proved a very workable piece of apparatus. In fact, the lamp and its housing constitutes a miniature version of the large, professional reflector arc made by this firm for use in theaters. In such lamps, the arc is maintained automatically at the focal point of a special reflector. The Strong Co., 2501 LaGrange St., Toledo, O., is the maker.

**Rosco** ■ A new film cement which, on testing, was found effective on 16mm. film, is marketed by the Rosco Laboratories, 367 Hudson Ave., Brooklyn, N. Y. The same firm also manufactures Filmrite, a film cleaner which the amateur will find valuable.





New 16mm. sound on film projector which is being sponsored by RCA Victor

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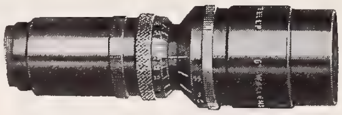

This is the Wollensak 6" focus, f/4. On 16 mm. film it magnifies 6 times. Not expensive.

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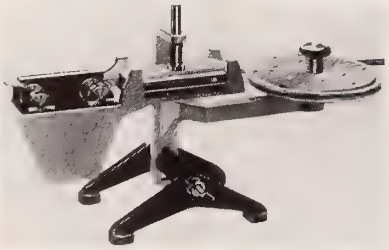

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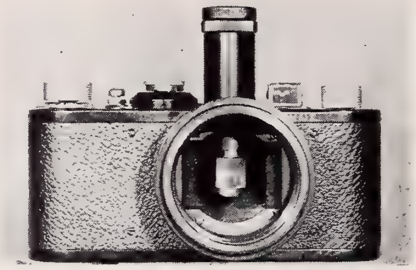
**Mikes move** ■ The Universal Microphone Company, Ltd., formerly located at 1163 Hyde Park Boulevard, Inglewood, Calif., is now at 424 Warren Lane, Inglewood.

**Goerz** ■ A Boston newspaper has printed an extended account of the Goerz Cine-Panor lens, described in these columns some months ago. It appears that the use of this lens, with its greatly extended field of view, has proved of definite value in making film records of football plays for coaching purposes. It will be remembered that this lens, in conjunction with any ordinary taking lens, gives a "wide film" screen effect with ordinary 16mm. film.



Unique Goerz visual focuser for the Leica still camera, a helpful cine accessory

**Steady Stand** ■ In effect a unipod, or "tripod with one leg," a new device of this name offers many possibilities in steady camera holding without the necessity for erecting the more usual tripod. It is made by the Thalhammer Corpn., 123 South Fremont Ave., Los Angeles, Calif.

**Nizo L** ■ The latest model of the Cine Nizo camera, recently announced in these columns, is designated as the Model by Niezoldi & Kramer of Munich, Germany.

**Cleaner** ■ An efficient, self contained machine for cleaning and restoring pliability to 16mm. film was recently demonstrated by the National Film Renovating Company, 630 Ninth Avenue, New York.

**Theater records** ■ Ten inch double disc records, set for 33 1/3 or 78 r. p. m. and featuring recent Broadway tunes, are offered by the American Record Corporation, 1776 Broadway, New York City.

**S.M.P.E.** ■ MOVIE MAKERS has watched with interest the progress and achievement of the Society of Motion Picture Engineers, particularly in the technical field of development. This body is composed of engineers, technicians and motion picture workers in general, both in 35 and 16mm., and has for its object the

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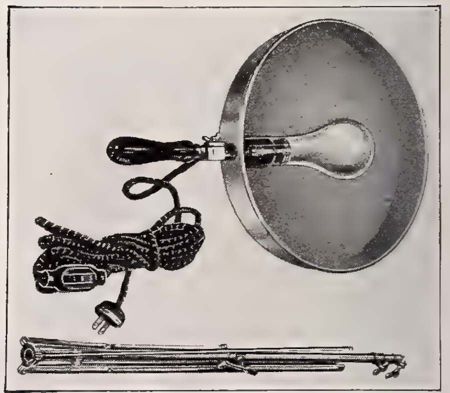

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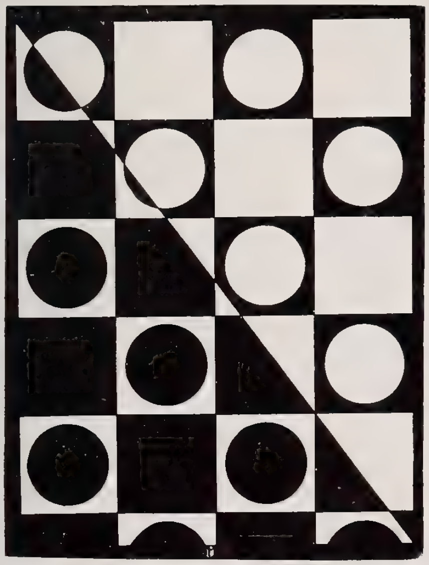
determination of standards, experimentation and investigation in motion picture science. Because there is a very definite part of this fine work which will be of direct interest to League members, *News of the industry* and *The clinic* will note such advances as may be deemed of interest in our field. A complete record of the transactions of the Society may be had in its *Journal*, issued monthly. Further information may be had from its offices, 33 West 42nd Street, New York City. ■ At the present time, special attention is centered on the Projection Practice Committee of the Society, which is doing some excellent work in the professional field in the standardizing of projectors and projecting. It is to be hoped that this work will extend into the substandard field, which new developments are making more important as time goes on.

## Publication reviews

**New magazine** ■ *The Screen* is a new amateur movie publication in England which presents news of the societies, lists current productions and offers general news and articles helpful to the amateur cameraman, with special emphasis on amateur photoplay producing. It is hoped this excellent new magazine will greatly stimulate the societies in Great Britain by providing means of increasing membership and for film exchange. The address of *The Screen* is 37 Furnival Street, E. C. 4, London, England.



Constance Hacker

Symbolic illustration for "Automatic Checkers," one of "Cinematic Design" scenarios

**"Cinematic Design"** ■ Examination of the history of the arts reveals the amateur in their practice as the experimenter, innovator and the chief instrument of their advancement. It should, therefore, delight all proponents of the eighth art to hail, from the pen of an amateur, what is probably the first important philosophical consideration of the elements of motion picture art, *Cinematic Design* by Leonard Hacker, A. C. L., from the presses of the American Photographic Publishing Co., 428 Newbury St., Boston, Mass. Discussing the subjects of form, rhythm, color and relativity in motion pictures and completed by nine scenarios suggested by the author's theories, this book, of pleasingly modern format and happily illustrated by Constance Hacker, is one which every amateur who is interested in cinematic experiment will wish to possess and to study with care.

## Critical focusing

[Continued from page 105]

by Unique Foto Films offers many excellent examples of makeup, costuming and settings that the amateur might well study. However, cinematic illusions, such as the scenes of Alice's fall or of the Cheshire cat, could be handled much better by many amateurs. A number of interesting opportunities for trick work, such as Alice's getting very large and very small, are ignored.

## "Pans" and tilts

[Continued from page 103]

purpose. The greater part of any film should be composed of sequences of steady shots and the panorama should be reserved for the instances where continuation of the scene seems necessary. When it has been decided to use a panorama in a scenic or similar picture, the best results are obtained *if the movie maker takes a position and selects a viewpoint that will permit him to "panoram" from an object of less interest to an object of greater interest.* Thus, for example, if a panorama of hilly countryside were being made, it would be most effective to begin the swing with a view of the foothills and to end the sweep with the tallest and most impressive of the mountains in view. Similarly, should the subject be a portion of a city skyline, it would be better to begin with a view of the lower buildings and end with a much larger structure. If impressiveness and grandeur are not qualities entering into consideration, then beauty or grace of composition can be substituted, as, for example, in the case of a panorama of a stretch of garden that finishes with a view framed by the branches of an old oak. In this way, the panorama has a little climax of its own and the movement of the camera is provided with an obvious purpose and brought to a close effectively.

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by holding the camera steady for a few seconds at the end of the pivot, and the best method of all is both to begin and end the panorama with a few feet of the view made with the camera held motionless. Thus, the ideal scenic panorama would begin after one or two feet of film had been exposed. Then the camera should be slowly and evenly moved on its pivot to a point where a particularly beautiful or dramatic scene was framed. At this point, the movement of the camera would stop while two or three feet of film passed through the gate.

Such a panorama will connect smoothly with the succeeding sequence and form a unit that may be easily handled in editing. It gives the effect of a period or a pause in the picture and it also permits cutting to a different view of the subject ending the panorama.

It is wise to guard against "panoraming" along the horizon, especially when it is unbroken by hills or trees. At best, a picture bisected by the horizon line makes bad composition but the effect seems doubled when combined with movement. A sky panorama is likely to be disappointing chiefly because the clouds present a continuous pattern without significance unless carefully framed in a selected composition.

In personality or family films, the panorama should be used only to follow action. In case it is desired to present a large group of people in one scene, it is better, first, to move the camera back than to "panoram." Then, for near shots, cut to views of different sections.

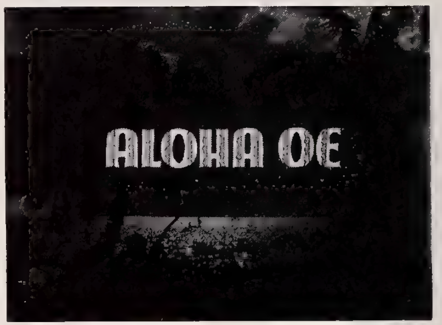
Almost all of the points applying to "panorams" also apply to tilting the camera, for a tilt is, after all, a vertical panorama. In tilting, of particular importance is the point made about moving the camera from a view of lesser interest to one of greater interest and pausing at the beginning and end of the swing. It is not always easy to decide which direction of movement will end the scene most satisfactorily. Obviously, in the case of tall buildings, it is better to tilt the camera upwards to emphasize elevation and verticality. On the other hand, it is probably more effective to film a waterfall by tilting the camera down the fall, ending with the water striking the pool below. Should the tilt be upward toward the sky, it will be found that beautiful cloud formations will always enhance the value of the pause at the end of the scene. In any case, never retrace the ground just covered by immediately tilting the camera back again!

Although both panoramas and tilted shots are extremely simple to make and although, during filming, it is often tempting to swing the camera in one direction or another, in the last analysis, it will be found that restraint and advance consideration are the keys to best results as in any phase of filming.

## Taught by the tropics

[Continued from page 108]

were found to be those when the sky was not entirely blue but a bit overcast with white clouds. Under such conditions, even when the sun was actually obscured in the clouds, the average exposure could be shorter than in bright sunlight. At all times, to insure the clearest pictures, it is very important to use a lens hood. While most cameras are equipped with such guards against halation, in case of necessity, a piece of rolled up cardboard or even a stick of bamboo can serve. Exposure in the tropics might be summed up as follows: while it is very hard, with normally good judgement, to overexpose films, it is very easy to underexpose them.



Possible lettering by Ralph R. Eno of title on page 109

*Further data on tropical filming, recorded by the Reverend Mr. Bell, particularly in regard to developing and printing, will appear in an early issue.*

## I share my notebook

[Continued from page 101]

*for nothing if you know where to hunt—.* Then the subtitles were *Your canoe can find it for you along the quiet of untroubled waters—; For some hunters—pleasure is on the wing—; There's pleasure in sweeping the sea of its fish—; Does your happiness hide in a little golf ball? When winter comes—there's pleasure at the fireside—.* And so on. I am sure that you get the idea of how these titles emphasized a continuity. If you are a stickler for form, notice how simple the wording is and how grimly I cling to my theme of pleasure hunting. Write your sentence first, then fine comb it, smoothing out all unnecessary words, phrases and punctuation marks. I might add that *Pleasure Hunting* had a kid sister. It was christened *Honeymoon Hints.*

However, all is not scenic that glitters. I had long entertained a wish to avenge myself on the masculine sex that was forever pointing me out as a member of the weaker sex. Had not the members of the so called weaker sex doffed their corsets and girded themselves with golf balls, surf boards and channel championships? I chose to shoot my pistol off in film form. For this duel, I culled all the shots I could find of strong, athletic ladies. I poked deliberate fun at the worn out adage of "the weaker sex." Deliberately, I wrote titles that gave no clue to the picture that followed them.

Here are the titles. *Yes, in grandma's day, woman's place was in the home*—followed by a picture of a modern girl; *The old time girl used to get dizzy on a merry go round*—preceding a shot of a modern girl in a humdinger of a rodeo; *Dear grandma thought a spring board was something to iron spring clothes on*—followed by a shot of a modern girl diving from one; *The modern girl will be diving from a cloud next!* before a scene of a dive off a ninety foot spring board.

I saved my girl boxing champion, basketball queens, fencing stars and motorcycle trick riders for last and trust that I removed, for all time, the clinging ivy idea. Of course, this rebellion was strictly for reel purposes. Being a clinging vine in real life has altogether too many advantages!

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## Educational films

[Continued from page 107]

high school and alumni groups in the middle west by means of a portable projector operated by K. A. Rouse, assistant to the dean and former football captain. 16mm. prints will be made for distant showings. ■ Designed to instruct students in correct handling of balances, *Chemical Balance*, 200 ft., 16mm., has been produced at Fordham University, N. Y. C., by Claude R. Schwob, working under supervision of Prof. L. K. Yanowski, professor of quantitative analysis. In a test of the film's teaching value, much greater accuracy and rapidity in handling the balance was found true of students who saw the film as compared with those of the other half of the class who did not. ■ Film has been advanced as a means of reducing the cost of education because of its power to speed up the imparting of knowledge. A reel of film has successfully presented material in fifteen minutes' time that requires four chapters of the textbook and ten days to discuss and digest, according to B. A. Aughinbaugh in *The Educational Screen*.

**Church** ■ Production of religious talking pictures for national use in Protestant churches is the aim of the newly organized John Wesley Picture Foundation, according to its president, the Rev. C. C. Marshall, D.D., Brooklyn, N. Y., who says the

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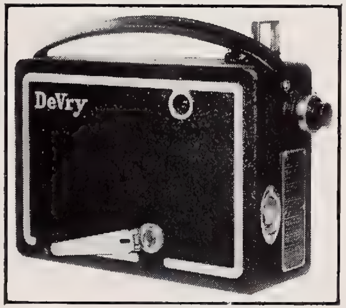

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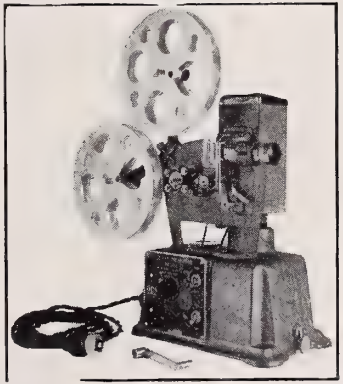

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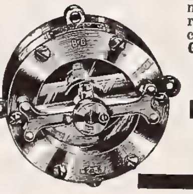

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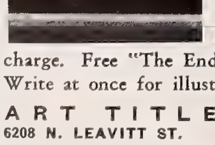
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Foundation will be strictly noncommercial, its entire income to be used for further film production. Four other officers, prominent Methodist ministers, have also been elected by the Foundation and eighteen heads of churches in various parts of the country will serve on its advisory board. *The Life Of John Wesley*, the first film, will contain a musical score of songs and hymns written by Charles Wesley, brother of the religious leader. The Rev. J. K. Shields, who has written the scenario for many religious films, prepared the scenario for the Wesley film which has been approved for historical accuracy and human interest by leading scholars of Methodism, it is reported. Following the completion of this film, a subject on the life of Francis Asbury is planned. Other pictures will include short subjects based on texts of the Scriptures, talkies of sermons delivered by outstanding ministers and films of home and foreign missionary work. All films will be approved by the advisory committee, it is said. ■ Using 16mm. motion pictures to secure American support, the McAll Mission of France in the next six months will show to hundreds of church congregations, Boy Scout groups and similar organizations the film, *Sunshine And Shadow In France*, depicting France as the tourist sees it, France as it really is, views of the Colonial Exposition and portraying the religious program in the McAll Mission. The film was produced on 16mm. by the Mission.

**Welfare** ■ Showing in an appealing, natural manner the activities of a typical day at an experimental camp for young boys, a one reel, 16mm. film was taken last summer and recently titled and edited by Sherman A. Rutter, A.C.L., who was in charge of the camp on the Delaware in New Jersey.

**FREE FILMS** ■ *These films, on 16, unless 35mm. is specified, are loaned free except for payment of postage. Requests should be addressed to the Amateur Cinema League, Inc., 105 W. 40th St., N. Y. C., and films desired mentioned by titles. Requests, on receipt, are forwarded to distributors who get in touch with applicants and make booking arrangements. Specific dates cannot be promised until the applicant hears from the distributor. Do not send postage with requests; when it is required, the distributor will notify the applicant. Of course, films should be returned postpaid. Some films are limited to groups, in which cases it is so stated in the reviews. In applying for films limited to groups, the type and probable size of the audience must be mentioned. Films are not available outside of the United States, unless so stated. Any amateur may apply for films reviewed as this service is not limited to Amateur Cinema League members.*

■ *The Story Of The Tire*, one reel, 16 and 35mm., offered by courtesy of the Goodyear Co., shows operations from plantations, the source of the raw materials, through the manufacture of the finished product.

■ *Cane Sugar*, a two reel 16 and 35mm. subject from the Harvard Series, offered through Films Of Commerce, Inc., traces the history of the sugar industry, shows how the cane is raised in Cuba, and how the raw sugar is refined and prepared in various forms for use. The film is constructed and titled in accordance with standard educational practices and a teacher's aid pamphlet is available upon request. This subject is offered schools and other large groups.

■ *Wizardry Of Wireless*, two reels, 16 and 35mm., offered through the General Electric Co., traces the history of signal communication, showing the beacon fire, smoke signal, heliograph, semaphore, electric telegraph and telephone. By means of animated drawings, the film explains the operation of the vacuum tube and other apparatus used in radio transmission and reception. The film is available to groups.

■ *Fighting Snow*, three reels, 16 and 35mm., reviewed through Ray Bell Films, Inc., shows how Minnesota roads are kept open during severe winters. It contains some beautiful scenery and is available to groups.

## Movie portraiture

[Continued from page 102]

poses. One splendid movie portrait was a study of two half grown brothers sitting back to back on a window seat reading, their knees drawn up and their books resting on them.

When making a group picture in which the central subject is seated, a book is always helpful. But it is better to suggest that a book is being looked at rather than being read aloud, for moving lips do not look well without sound. Such group pictures can feature grandmother or grandfather as well as the children.

When family movie portrait making is started, the studies can all be spliced in one reel but, as the collection grows, separate reels can be started for each member of the family. If the scenes are spliced together chronologically and additions are consistently made, a fine record of the individual will result. Titles should include dates and, where necessary, names also. However, the information should be given in a well worded complete sentence prepared with just as much care as any other title. The trite title, such as *Bobby, aged 9, June 3, 1931*, should be avoided.

Do not forget to make a special reel of the pet of the family, for studies of a puppy, for example, made from infancy to adult doghood will be an amusing and valuable addition to the film library.

Friends are tolerantly amused or bored by the antics of the family cavorting around the screen, doing this or that, but, when the portrait studies appear, serious and quiet and lovely, there is genuine appreciation and approval. And if one wins that from long suffering friends the effort has not been in vain.

## The clinic

[Continued from page 106]

substituted for green in landscapes with good results. Procure a small saucer and pour in about one ounce of clear water. Four of any of the perforated color sections of the book will give a sufficient color strength to the water. A larger bowl of clear water and a clean linen towel are the only other accessories needed. Now, take your beautiful "panoram" of Lake Louise, a favorite view of the ocean or whatever other appropriate scene you have for the color you have dissolved. Begin to work the film strip slowly through the solution, drawing it back and forth about a foot at a time. Be sure to keep the surface of the film always under the solution. When it has reached the desired shade, pass it through the rinse water; then dry it gently on the linen cloth. Do not reroll immediately, but allow the film to dry thoroughly first. With a little ingenuity, surprising color reactions may be had. I have, in my collection, snow scenes tinted a light blue; campfires showing in brilliant red; the dusty byroad with a warm, brown tinge and many others.—*Louis Och, Jr.*

Acme

How Boston dentist uses movies in his work with children

**64V. lamp increase** ■ According to authentic information received from the source of supply, the use of the 64 volt, 100 watt lamp has become widespread as an aid to indoor movies in the short space of time since its introduction in December. The remarkable attribute of this lamp is that it provides a relatively great photographic illumination at a power rating of only 100 watts. It does this by virtue of the fact that it burns at a voltage of almost twice the value of its rating, a process which shortens the lamp life, though not to a sufficient extent to make it impractical for movies. With one or two of these lamps, preferably in suitable reflectors and with supersensitive film, fully lighted interior exposures may be obtained even at ƒ/3.5. The outstanding advantages of the 64 volt lamp are low cost (forty cents each!), relatively low wattage (so that there is no danger of blowing fuses), greatly increased actinic light and ability to burn in any position.

## Elements of editing

[Continued from page 99]

pressure almost as soon as it has been brought down on the splice. This appears to work in many cases but is not conducive to good splicing.

These mechanical problems must be solved before the attempt to edit can be started, since, unless the mechanical requirements can be effected in a proper manner, editing itself will be defeated. This process dictates that first the scenes must be cut apart and spliced together in their proper order. Many amateurs go so far as to cut each scene and title apart, roll it up and place it on a table in its proper order as it will appear in the completed reel. It becomes, then, a simple matter to take each roll, one at a time, and splice all the scenes and titles in their proper sequence. When this has been completed, the reel is ready for projection. There will always be blank frames in a film where the camera was stopped, even blank strips caused by one of several things. Perhaps a scene is faulty in exposure or action. All this must come out. The amateur must learn to be ruthless in this respect. *Cut out every inch of film that is not perfect in every way.* Again, it is always wise to expose more film on a scene than will be needed, for, in that case, the length can be trimmed down, whereas, if a scene is too short, it is lost, for nothing can be done to lengthen it; hence it often must be discarded completely. Editing, then, is merely adding to the camera work, helping it to achieve perfection on the screen. After thinking it over, the amateur can readily realize its importance for, unless care is exercised in all activities of cine work, the results will be disappointing not only to the amateur but his audience as well.

Here we have discussed only a few of the mechanical considerations together with a few of the major items in editing. If the amateur will only master these matters, he will be on the road to better pictures.

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# Closeups—What amateurs are doing

JAMES W. MOORE

■ Mahatma Gandhi, regarded as one of the most difficult men in public life to photograph, was filmed in both 16 and 35mm. movies during the course of his trip to London, according to a recent report from the Bell & Howell Company. Terrified by the turret headed cameras, at the first closeup he exclaimed, "You're torturing me!" but before the trip was done he was asking to see them.

Gandhi sits for a Filmo

■ What might be called a mutual movie party is the contribution of Duncan MacD. Little, A.C.L., of New York City, to the growing list of social possibilities of amateur films. Mr. and Mrs. Little recently offered their "third annual" movie show to friends. The first of these was made up of the host's pictures, the second had some from the guests and the last was built up from films which each guest brought with him. Mr. Little had to provide only a total of twelve minutes from his own well stocked library. Regularly numbered seats with tickets to match, charming young lady ushers, a "house manager" and, for the photoplay which climaxed the program, souvenirs in the best professional "exploitation" style enhanced the plan of the evening. Excellent films were shown. About thirty amateurs— cameramen, directors and actors—were guests.

■ A friendly filmer of other people's children, Miss Ellen B. Steele, A.C.L., Germantown, Pa., has discovered a delightful use for her six years of cine skill. Feeling that among her friends and acquaintances there were many who eventually will be taking their own pictures, Miss Steele entered the field to record those precious scenes of their earlier (and leaner) years. Another happy *coup d'état* was a secretly edited reel of random and informal shots of college classmates, made over a period of five years, which was screened at a recent reunion with hilarious success.

■ Discretion appears the better part of wisdom in buying cine accessories, judging from a report by Walter Winchell. It seems that Rudy Vallee, A.C.L., New York City, needed a camera "truck" for follow shots. Impressed by their fine balloon tires, he purchased a *de luxe* baby carriage to serve as the "truck." The purchase got the spotlight and . . . well, you can imagine the rest!

■ Distinguished by a splendid pictorial sequence of "the silver horde," that amazing periodic phenomenon when smelt by the thousands seem to burst the waters of Oregon rivers, *Finny Lore*, 400 ft., 16mm., is an attractive and well planned film of fishing in the Northwest, made by Edward J. Schon, A.C.L., Portland, Oregon. More than once in the film the ingenious cameraman has completed his continuity by cutting in brief, finny closeups shot in an aquarium, rather than at the actual scene, an editing device which often recommends itself for use with other subjects.

■ Living for twenty five years in Hawthorne's "House of Seven Gables," where she first became a photographic addict, Miss Henrietta F. Upton, Salem, Mass., is an amateur photographer of more than forty years' experience and, in a delightful letter, writes League headquarters of the early days: "My first camera was a tiny box affair, pasteboard, I should say; I sent a dollar to some magazine for it. I don't remember any lens in connection with it and it had no finder, but the little plate negatives—which I developed by the light of a japanned tin lantern with a red glass front and a candle inside—were fairly good. . . . It was not until I took a trip to Jamaica a few years ago that I became interested in movies. A fellow townsman on the boat had a cine camera. The little prints from my still camera looked so insignificant, when compared with the marvelous screen pictures he showed us on reaching home, that I decided to buy a camera and projector if I had to pawn the car. . . . Hit or miss, I enjoy every minute of it."

In the House of Seven Gables

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Kug-Art Photo Service, 507 W. Colorado Blvd.
Mowry's Photo Service, 223 S. Brand Blvd.
Hollywood: Bell & Howell Co., 716 N. LaBrea Ave.
Hollywood Camera Exchange, 1511 N. Cahuenga Blvd.
Hollywood Camera Shop, 1442 N. Highland Ave.
Hollywood Citizen, 6366 Hollywood Blvd.
Hollywood Film Enterprises, Inc., 6058 Sunset Blvd.
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Post Office News Co., 37 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 918 Irving Park Blvd.
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Wolk Camera Co., Opp. Post Office, 219 S. Dearborn St.
Danville: Plaster Drug Co., 108 N. Vermillion St.
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Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Highland Park: Hattstrom & Sanders, Inc., 391 Central Ave.
Moline: Seaholms Kodak Headquarters, 1507 Fifth Ave.
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*(Continued on page 128)*

*(Continued from page 127)*

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Duluth: Eastman Kodak Stores Co., 330 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave .
National Camera Exchange, 5 S. Fifth St.
St. Paul: Co-operative Photo Supply Co., 381-3 Minnesota St.
Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

### MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
Plaza Camera Co., 4707 Central St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.

### NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O. St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.

### NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

### NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Hawthorne: Hawthorne Home Movie Service, 52 MacFarlan Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Kearny: Kearny Prescription Pharmacy, 238 Kearny Ave., cor. Bergen Ave.
Lakewood: Artist's Photo Service, 19 Fourth St.
Maplewood: John H. Osmun, 174 Maplewood Ave.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Morristown: Ajemian Camera Shop, 35 South St.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Passaic: Rutblatt's Sport Shop, 38 Lexington Ave.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Mortimer's Photographic Stores, Inc., 317 Park Ave.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 35 Newkirk Ave.
Union City: Heraco Exchange, Inc., 611 S. Bergenline Ave.
Vineland: Robbins Photo Service, Inc., 615 Landis Ave.
West Englewood: C. M. Vanderbilt, Inc., 374 Briarcliffe Rd.
West New York: Rembrandt Studio, 462 Bergenline Ave.

### NEW MEXICO

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Brooklyn: Abraham & Straus, Inc., Dept. 120, Fulton and Hoyt Sts.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
***J. NAVILIO,*** 1757 Broadway.
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Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Corning: Ecker Drug Store, 47 E. Market St. at Cedar.
Goshen: T. H. Finan.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Artist's Photo Service, 219 Huguenot St.
Home Movies, 30 Dvision Street.
Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 173 E. 60th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
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Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue
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Gall & Lembke, Inc., 7 E. 48th St.
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Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Gloeckner & Newby Co., 9 Church St.
***HERBERT & HUESGEN CO.,*** 18 E. 42nd St.
Leonard F. Kleinfeld, 146 West St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
Luma Camera Service, Inc., 302 W. 34th St.
Marcus Photo Service, 1170 St. Nicholas Ave.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 122 Cedar St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
***MOGULL BROS.,*** 1944 Boston Rd.
New York Camera Exchange, 109 Fulton St.
Y. Nomi, 174 W. 95th St.
Parker and Battersby, 146 W. 42nd St.
Rab Sons, 1373 Sixth Ave.
Regent Camera & Film Exchange, 368 Lexington Ave.
G. Tankus, 837 Seventh Ave.
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Pelham: Kolf & Crawford, 129 Wolf's Lane.
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Sibley, Lindsay & Curr Co., Camera Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Alex. Grants Sons, 119 E. Washington St.
Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Edwin A. Hahn, 223-225 Columbia St.
Yonkers W. J. Dolega, 242 Nepperhan Ave.
Joseph F. Blatzheim, 4-6 Riverdale Ave.

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W. I. Van Ness & Co., 213 Tryon St.

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Canton: Roth & Hug Co., 539 N. Market Ave.
Ralph W. Young, 139 Cleveland Ave., S. W.
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Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 416½ Main St.
L. M. Prince Co., 108 W. Fourth St.
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Halle Bros. Co., 1228 Euclid Ave.
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Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
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Columbus Photo Supply. 62 E. Gay St.
Don McAlister, 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Shea & Williams, 2028 E. Third St.
Lima: Hunter Drug Store, Lima Trust Bldg., 49 Public Sq.
Portsmouth: F. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
A. C. Saunders, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

### OKLAHOMA

Oklahoma City: H. O. Davis, 106 S. Hudson St.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.

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Eugene: Stevenson's, Inc., 764 Willamette St.
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J. T. Snelson, 608 Garden St.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman-Wolfe & Co., Kodak Dept.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

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Lancaster: Darmstaetter's, 59 N. Queen St.
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B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Reading: W. F. Drehs, 541 Court St.
Scranton: Jermyn Bros., 205 N. Washington Ave.
Scranton Home Movies Library, 316 N. Washington Ave.
Shamokin: Jones Hardware, Sporting Goods Dept., 115 E. Independence St.
Goods Dept., 115 E. Independence St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

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Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.

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Chattanooga: Englerth Photo Supply Co., 722 Cherry St.
Jackson: Southern Pictures Corp.
Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church Ave.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

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Abilene: W. C. Crosby, 249 Pine St.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co., 1610 Main St.
El Paso: Don Thompson, Inc., 308 E. San Antonio St.
Fort Worth: Chas. G. Lord Optical Co., 704 Main.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 209 Alamo Plaza.

### UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 S. Main St.
Shiplers, 144 S. Main St.

### VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.

### WASHINGTON

Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.

Lowman & Hanford Co., 1514-3rd Ave.
Spokane: John W. Graham & Co., Dept. 4, 707-11 Sprague Ave.
Joyner Drug Co., Howard & Riverside Ave.
Wenatchee: Wheeler's Photo & Gift Shop, 33 N. Wenatchee Ave.
Yakima: Yakima Book & Stationery Co., 19-21 South Second St.

### WEST VIRGINIA

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Wheeling: Twelfth St. Garage, 81-12th St.

### WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.
La Crosse: Moen Photo Service, 313 Main St.
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Eastman Kodak Stores, Inc., 737 Milwaukee St.
Photoart House of Milwaukee, 220 Wells St.
Oshkosh: Coe Drug Co., 128 Main St.
Waukesha: Warren S. O'Brien Commercial Studio, 353 Broadway.

## UNITED STATES POSSESSIONS

### CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

### HAWAII

Honolulu: Honolulu Photo Supply Co., 1059 Fort Street.

### PHILIPPINE ISLANDS

Manila: Denniston, Inc., 123 Escolta.

## OTHER COUNTRIES

### AFRICA

*Cape Province*

Cape Town: Kodak (South Africa) Ltd., "Kodak House, "Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

*Natal*

Durban: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

*Transvaal*

Johannesburg: Kodak (South Africa) Ltd., "Kodak House," Rissik St.

### SOUTH AFRICA

Johannesburg: City Photo House, 52 Kerk St.

### ARGENTINE

Buenos Aires: Casa America Lda., S. A., Avenida de Mayo 959.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

### AUSTRALIA

*New South Wales*

Sidney: Filmo Stores, "Berk House," 76 William St.
Kodak (Australasia) Pty., Ltd., 379 George St.

*Queensland*

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

*South Australia*

Adelaide: Harringtons, Ltd., 10 Rundle St.
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*Tasmania*

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

*Victoria*

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
McGill's Agency, 179 Elizabeth St.

*West Australia*

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### AUSTRIA

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*Manitoba*

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Film & Slide Co. of Canada, Ltd., 205 Paris Bldg., Portage Ave.

*Ontario*

Hamilton: W. E. Hill & Bro., 90 W. King St.
Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.
Film & Slide Co. of Canada, Ltd., 156 King St., W.
***LOCKHART'S CAMERA EXCHANGE,*** 29 Richmond St., W.

*Quebec*

Montreal: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
Film & Slide Co. of Canada, Ltd., 104 Drummond Bldg.
Gladwish & Mitchell, 7 Cypress St.
Home Films, Ltd., 1440 St. Catherine St., W.

*Saskatchewan*

Regina: Regina Photo Supply, Ltd., 1924 Rose Street.

### CHILE

Santiago: Casa Heffer, Calle Estado 242.

### CHINA

Hong Kong: Pharmacy, Fletcher & Co., Ltd., 26 Queen's Rd., Central.
Shanghai: Chiyo Yoko Photo Supplies, 393 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.

### CUBA

Havana: "La Bohemia" Bookstore, Neptune 2B.

### CZECHOSLOVAKIA

Prague: Emil Wachtl, Specialists in Cynecameras, Senovazuna, 8 and Narodni tr. 26.

### DENMARK

Copenhagen K: Kongsbak and Cohn, Nygade 2.
V: Kodak Aktieselskab, Ostergada.
S. Skotner, Amalievej 14

### EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pasha St. and Ramleh Sta.

### ENGLAND

Birmingham: Kodak, Ltd., 42 Corporation St.
Blackburn: E. Gorse, 86 Accrington Rd.
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J. Lizars, 71 Bold St.
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59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
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E. C. 4: Wallace Heaton, Ltd., 91-94 Fleet St.
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111 Oxford St.
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Newcastle-on-Tyne: Kodak Ltd., 32 Grainger
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

### FRANCE

Paris: M. Assemat, 95 Rue des Petits-Champs, I.
LeGrimoire, 182 Blvd., Berthier, XVII.

### HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Foto Schaap & Co., Spui 8.
Den Haag: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred Hendriklaan 196.
Gronnigen: Capi, 3 Kleine Pelsterstraat.
Nijmegen: Capi, 13-17 van Berchenstraat.
Capi, Broerstraat 48.

### HUNGARY

Budapest, iv: Pejtsik Karoly, Varoshaz, U-4.

### INDIA

Ahmebabad: R. Tolat & Co., Bawa's St. Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Road.
Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
M. L. Mistry & Co., 46 Church Gate St., Fort.
Calcutta: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.
M. L. Shaw, Ltd., 7c Lindsay St.

### ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (29).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

### JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Fukada & Co., 2 Chome Kitakyutaro Machi, Higashiku.
Shueisha, 25, Kitahama 4 Chome, Higashiku.
T. Uyeda & Co., No. 4 Junkeimachi Shinsaibashi-suji Minami-ku.
Tokyo: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi.

### MEXICO

Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Kodak Mexicana, Ltd., Independencia 37.

### NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Frank Wiseman. Ltd., 170-172 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Waterworths, Ltd., 705 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Prince St.
Greymouth: L. A. Inkster, Mawhera Quay.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
Waterworths, Ltd., 216 Lambton Quay.

### NORWAY

Oslo: J. L. Nerlien A/S Nedre Slotsgate 13.

### PERU

Lima: Importaciones Americanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

### SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.
Paisley: J. Lizars, 27 High St.

### SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

### SPAIN

Barcelona: Catalonia S. A., Ronda San Pedro 3.
Bilbao: Ignacio Amann, agent for Bell & Howell. Colon de Larreategui 9.
Madrid: Kodak Sociedad Anonima, Puerta del Sol. 4.
Avenida Conde Penalyer 21.

### STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.
Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio and Photo Co., 35-3 High St.

### SUMATRA

Medan: Y. Ebata & Co., 69 Kesawan.

### SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.

### SWITZERLAND

Basel: Wilhelm Dierks, Friestrasse 74 (Sodeck).
H. Strubin & Co., Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: Ganz & Co., Bahnhofstrasse 40.
M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
Zulauf and Co., Bahnofstr, 61.

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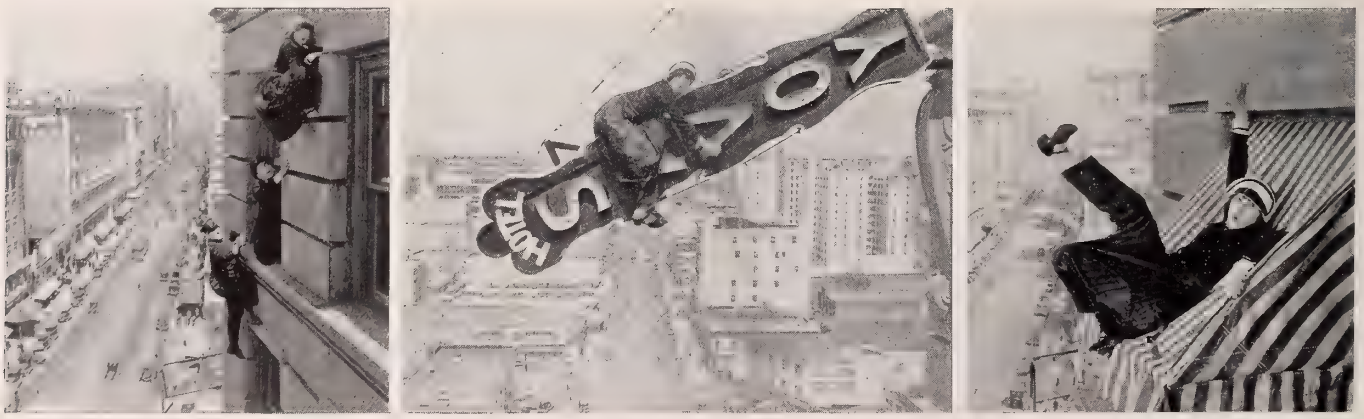

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■ DEVELOP and reverse your own 16mm. films at less than ½ cost with our thoroughly practical new formula and equipment. 100 foot brass reel and tank with formula and instructions $39.00. Film $1.50 per hundred. Duplicate prints from your films $4.00 per hundred. Printing machines $68.00. R. B. ANNIS ELECTRICAL APPARATUS, 1505 East Michigan Street, Indianapolis, Indiana.

■ FOR SALE my complete and slightly used Bell & Howell Filmo outfit. Filmo camera, 70-D-A, critical focuser, tan Mayfair B. case with Cooke 1" *f*/3.5 lens and Cooke 4" *f*/4.5 telephoto lens and Cooke special 1" *f*/1.8 Kodacolor lens. Complete cost, $436.00; sell for $275.00. Filmo projector and case 57-G-3 complete with Kodacolor assembly and extra lamp; cost, $285.00; sell for $175.00. B. & H. character title writer; cost, $36.00; sell for $20.00. New Thalhammer tripod with zipper carrying case; cost, $39.00; sell for $25.00. B. & H. Photometer and case; cost, $20.00; sell for $12.00. B. & H. rewind; cost, $6.00; sell, $4.00. New Da-Lite screen, tripod attached; cost, $20.00; sell for $15.00. The above articles are very late models and all in brand new condition. Will sell any part separate or the complete outfit for $500.00 which originally cost $842.00. Considering the excellent condition and late makes, this is an extraordinary bargain. M. L. MELETIO, 1724 17th St. N. W., Washington, D. C.

■ EASTMAN'S PROJECTOR, 16mm. Kodascope B with Kodacolor filter assembly, threading light, case and extra lamp. Perfect used condition. Cash price, $120.00. BEISTLE COMPANY, Shippensburg, Pa.

■ BARGAIN—Model B Kodascope with Kodacolor; cost, $293; sell for $175. Model B Cine-Kodak *f*/1.9 lens with Kodacolor; cost, $176; sell for $100. Both machines with cases. Like new. Perfect mechanical condition. WM. BORRMANN, No. 1 Eller Ave., Buffalo, N. Y.

■ FILMOPHONE with projector; Model 3 Victor projector; Veritone sound-on-disc Unit; Recordion turntable with projector, amplifier and speaker; Home Talkie unit; other bargains. Write for list and prices. BURTON HOLMES LECTURES, INC., 7510 N. Ashland Ave., Chicago, Ill.

■ SACRIFICE—Ica Kinamo camera and DeVry projector. Cost new over $300.00. Will sell both camera and projector for $50.00 cash. S. H. REYNOLDS, R. F. D. No. 3, Middleboro, Mass.

■ CLOSING OUT—Cameras and projectors, new and used. Cine-Kodak B *f*/1.9 (used), $75.00; Filmo 70 A *f*/3.5 (used), $72.00; Cine-Kodak B *f*/6.5 (used), $21.50; E. K. Kodacolor screen (new), $10.00; Ampro C (300 watt) (new), $155.00; Victor Model 3 *f*/3.5 (the camera and case are new), list $140.00, $95.00; B. & H. character title writer (used), $5.00; Victor Model 3 turret, *f*/3.5 foc. mt. (new), case, list, $195.00, $130.00; Kodascope B, 250 watt, bronze (new), $165.00, list $275.00; Kodascope B, 250 watt, black (shopworn), $135.00; B. & H. 57 A, 250 watt (new), $155.00; B. & H. 75 camera (case) new, $79.50; DeVry 35mm. standard camera, *f*/3.5, case (used), $77.50. All guaranteed. Offered subject to prior sale.

■ HOME TALKIE UNITS, attachable to 16-mm. projectors, originally $49, now $19.50. Shipped C. O. D. on 25% deposit. FARRELL & BUCKMAN, 364 Canal Street. New York.

■ 16 MM. movie cameras and projectors. For the home, school, church and business organization. Literature free. D. F. ELDER & COMPANY, Dept. 15, Chelsea, Massachusetts.

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■ LOWER PRICES and added features with our quality negative positive process. Write today for literature, samples, catalog of free films, bargains in equipment. STRICKLAND INDUSTRIAL FILM CORPORATION, Atlanta, Georgia.

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■ NEW MODEL AC DeVry projector, value $98.50, special $35. Shipped C. O. D. on 25% deposit. FARRELL & BUCKMAN, 364 Canal St., New York.

■ VICTOR MODEL 3 CAMERA, 1" *f*/3.5 Velostigmat, $55.00; Agfa Movex 16mm. camera, *f*/3.5 lens, $32.50; Q. R. S. Model B 16mm. camera and case, $10.00; Ensign Super Kinecam turret front with *f*/2.6 1" Cinar lens and case, list $175.00, $105.00; Filmo projector, 200 watt round base, $90.00; Kodascope Model B, 250 watt bulb, list $175.00, $90.00; Ampro Model B, black finish, 250 watt, list $195.00, $115.00; Filmo 57GG, 375 watt bulb, variable resistance & ammeter, list $260.00, $170.00; Marshaloptic daylight glass screen, list $60, $35.00; Halldorson double arc light, list $65.00, $17.50; 2" *f*/3.5 cine velostigmat lens in focusing mount, $15.00; 6" *f*/4.5 Wollensak telephoto lens, $35.00; Toneograph 16mm. projector with turntable, complete in case with motor, list $175, $40.00; Pacent portable 16mm. sound on disc outfit, complete with speaker and amplifier, list $270.00, $175.00. WILLOUGHBYS, 110 West 32d St., N. Y.

### EQUIPMENT WANTED

■ WANTED—16mm. library films, whole libraries and single films, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

### TRADING OFFERS

■ TARGET pistols, shotguns and good firearms accepted in trade on motion picture and photographic equipment. Good allowances for your used movie equipment on the new JL Filmo projector, Eastman Model K, etc. NATIONAL CAMERA EXCHANGE, 5 South 5th Street, Minneapolis, Minn.

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■ WILL BUY library 16mm. film. Give complete information as to subjects, condition and price. BOX 134, MOVIE MAKERS.

■ WANTED—16mm. religious subjects. State title, length, condition, and lowest price. BOX 132, MOVIE MAKERS.

*In the advertisement of H. B. Kay, 145 Jerome Street, Brooklyn, N. Y., Classified Section, February issue (Page 82), the numerals, 1032, were inserted in error for the proper figures, 1932.*

### FILMS FOR EXCHANGE

■ EXCHANGE. THIS LIBRARY WAS THE FIRST to reduce the price of exchange to $1.00 for 400′ films and maintain its strictly HIGH CLASS SERVICE. EXCHANGE PRICES: 400′ reel, $1.00; 200′ reel, .50; 100′ reel, .25. On the 100′ and 200′ reels add return postage. EVERY REEL SENT OUT CARRIES A GUARANTEE OF 100% SATISFACTION. QUALITY HAS NO SUBSTITUTE. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

### FILMS FOR RENTAL OR SALE

■ SELECTED 16mm. 100 ft. new films, $3.75. Send for list. Art reels our specialty. LINCOLN PHOTO SERVICE, 1136 Lincoln Ave., Utica, N. Y.

■ *CRISTUS,* the best motion picture version of the life of Christ. In seven parts, $200.00. Other films. Direct or through your dealer. ARC FILM CO., 630 9th Ave., New York City.

■ PIXY PICTURES, 16mm. short subjects (25 feet) complete with leader, title and metal reel, all new film, $.75 each, three for $2.00. Send for list. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

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■ AT REDUCED PRICE. New 16mm. films. Felix and other cartoons, etc. These are brand new reels at $3.75 per hundred feet. Send for list. WM. L. LEHLE, 514 Park Avenue, Wilmette, Ill.

■ SEND FOR FREE LIST of our Illini Home Movie Rental Library for members or nonmembers within a 1000 mile radius. ILLINOIS CAMERA SHOP, Galesburg, Illinois.

■ LIKE NEW—Felix, Krazy Kat, Mickey Mouse, etc., cartoons. Full length subjects, 250 to 315 ft., $7.00. 100 ft. subjects, $2.50. Rush your order before supply is exhausted. H. B. KAY, 145 Jerome Street, Brooklyn, N. Y.

■ 16mm. PICTURES, $3.65. Keystone cameras, $12.50; projectors, $6.50. Tripods, splicers, screens, panchromatic film, 20% discount. Titles. LORENZ FILM PRODUCTIONS, Madison, Indiana.

■ 16mm. CHAPLIN, MIX, FAIRBANKS films, $.75 each. Home Talkie unit, $15.00. 100 ft. panchromatic reversible films, $4.50. Supersensitive, $6.00. Free bargain lists. HOME MOVIE SERVICE, Box 32, Easton, Pa.

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■ 16mm. FILMS BOUGHT, sold, exchanged. A number of very fine subjects in 400 and 800 feet. Western, travel, comedy, in new condition; prices and list on application. PERSONAL FILM EXCHANGE, 3537 West Madison St., Chicago, Ill.

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■ ANIMATED TITLES will add inestimable value to your films. We have the equipment, skill and experience necessary to produce these. Ask for our descriptive sheets and samples. A. G. MERRIMAN, Member A. C. L., 11004 Ashbury Ave., Cleveland, Ohio.

# If you're no longer satisfied with passable results...

*See this last word in Eastman equipment that makes finer, more varied movies...projects them with extra brilliance, added beauty.*

SUPPOSE you said to your dealer: "I want to make all sorts of movies. Telephotos, wide angle shots, Kodacolor. Indoor shots as well as those outdoors. But I want to be sure those movies will be uniformly good. Movies of which I can well be proud.

"Then, I want a projector capable of showing those movies with the brilliance, beauty and smoothness they'll deserve. A projector that will function perfectly without attention during the show."

Your dealer would have exactly what you wanted... in Ciné-Kodak K and Kodascope K. Instant interchangeability of lenses, built-in winding crank, two finders—make Ciné-Kodak K a movie camera that is ready to take brilliant pictures under all conditions.

And the extra illumination, readily accessible controls, improved cooling system of Kodascope K bring theatre-like brilliance, smoother, more convenient operation to the showing of your pictures.

See these companion "K's" at your Ciné-Kodak dealer's.

CINÉ-KODAK, MODEL K

1. Half-speed at the press of a button.
2. F.3.5, f.1.9, Wide Angle, Telephoto lenses, instantly interchangeable.
3. Adaptable for making Kodacolor.
4. Winding crank permanently attached and always ready for use.
5. Two finders—one for eye-level, the other for waist-height use.
6. Easy to carry and use because of light weight and convenient shape.
7. With f.1.9 lens, $150; with f.3.5 lens, $110; including case.

KODASCOPE, MODEL K

1. Improved optical system, special 260-watt lamp.
2. Receptacle for plugging in room lamp so that when Kodascope lamp switch is on, the room light is off.
3. Controls readily accessible on panel.
4. Interchangeable lens mount.
5. Illuminated ammeter supplied as standard equipment.
6. Hinged door on lamphouse for easy cleaning of lamp and condenser.
7. Price, $160. With carrying case, $175.

EASTMAN KODAK COMPANY, *ROCHESTER, NEW YORK*

# MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

LIBRARY OF CONGRESS

APRIL
1932

25c

# Difficult shots made easy with Agfa

16mm.
REVERSIBLE
SUPERSENSITIVE

THOSE party shots . . . or brilliantly lighted streets at night . . . or that scene in the rain. Difficult, perhaps, but they do add fun and interest to your movie rolls. Don't omit them because they seem impossible. Load your camera with Agfa Supersensitive Pan and get them all.

Agfa Supersensitive Pan is designed to give good movies indoors and out, day or night, sunshine or rain. It is "the fastest reversible film made" and has remarkable latitude that safeguards the difficult shot against underexposure or overexposure. Your movies are more brilliant —full of snap. And, most important of all, they are clearer.

Just remember that Agfa Supersensitive Panchromatic Cine Film will give surer movies under the most amazing range of light conditions. Your dealer has it—at $7.50 for the 100-foot roll, and $4.00 for the 50-foot roll.

**16 mm.** Agfa **Reversible**

**Supersensitive Panchromatic**

## CINE FILM

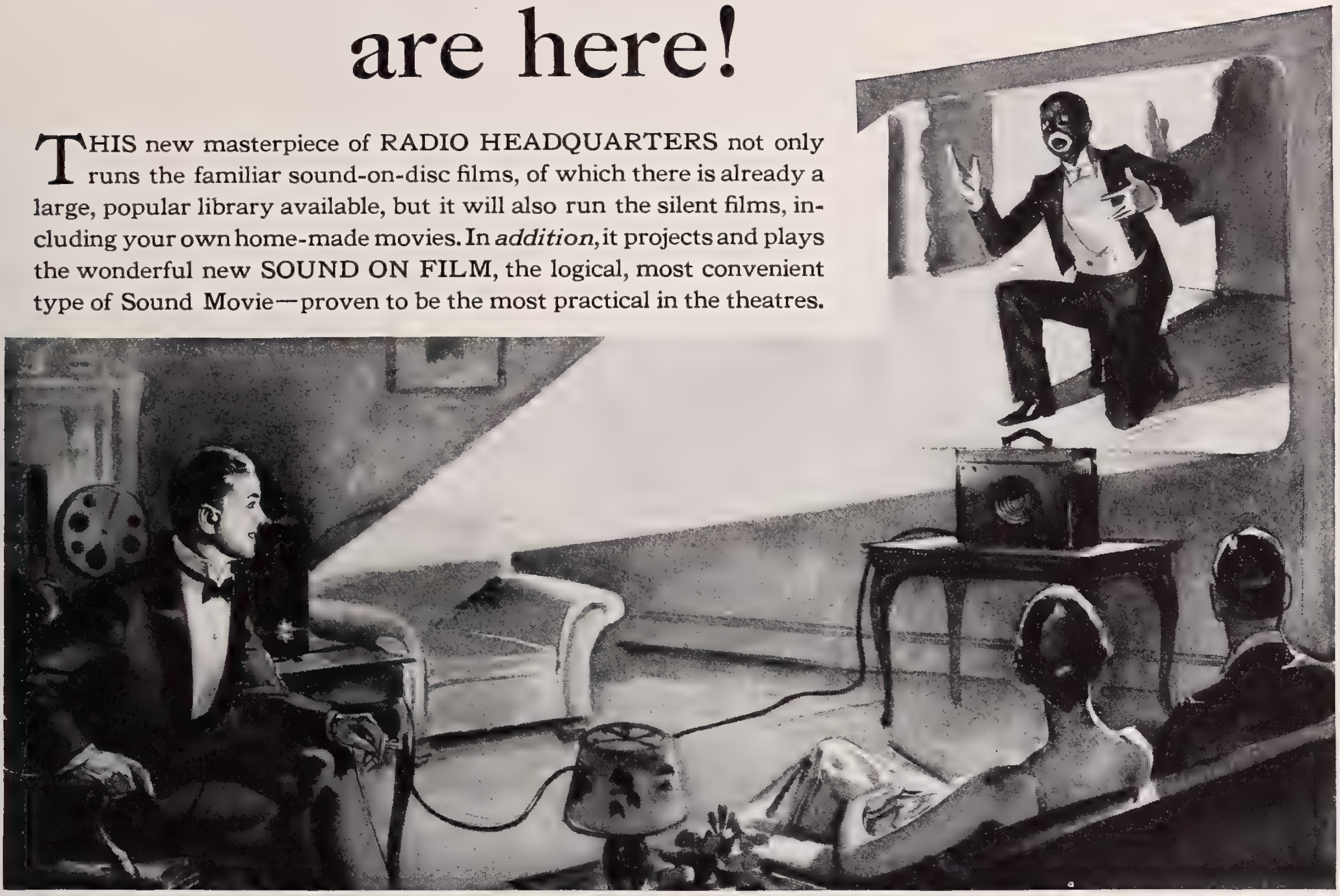
**For 16 mm. movie cameras**

AGFA ANSCO OF BINGHAMTON, N. Y.

BRANCHES: CHICAGO DETROIT KANSAS CITY LOS ANGELES SAN FRANCISCO BOSTON TORONTO, CANADA

# RCA Victor
# HOME TALKIES
# are here!

THIS new masterpiece of RADIO HEADQUARTERS not only runs the familiar sound-on-disc films, of which there is already a large, popular library available, but it will also run the silent films, including your own home-made movies. In *addition*, it projects and plays the wonderful new SOUND ON FILM, the logical, most convenient type of Sound Movie—proven to be the most practical in the theatres.



With *Sound on Film* there's no fuss about getting the sound in step with the picture—no possibility of getting the wrong sound record combined with the picture—no needles to change—no pick-up arm to adjust. When you put in the reel of sound film, you have done all that is necessary. The sound is permanently synchronized right on the edge of the film itself. You can stop the film anywhere and start it again anywhere—always getting perfect sound synchronization with the picture.

### *Sound Movies in Home Comfort*

Now you can have real professional Sound Movies right in your own home—with the same high quality sound and sight reproduction found in the best theatres. And this equipment is PORTABLE. You can pick up two compact carrying cases and surprise your friends by a performance right in THEIR home at a moment's notice. Just plug the connection cord into any convenient 110-volt A.C. outlet, and you are ready to go on with the show. A High Class Amplifier is built into the projector, and a powerful Dynamic Loudspeaker is included with this equipment.

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RCA PHOTOPHONE DIVISION
RCA Victor Company, Inc.
*A Radio Corporation of America Subsidiary*
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RCA VICTOR RCA COMPANY, INC.
PHOTOPHONE
SYSTEM

TRADE MARKS REG. U. S. PAT. OFF.

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RCA Victor Company, Inc.
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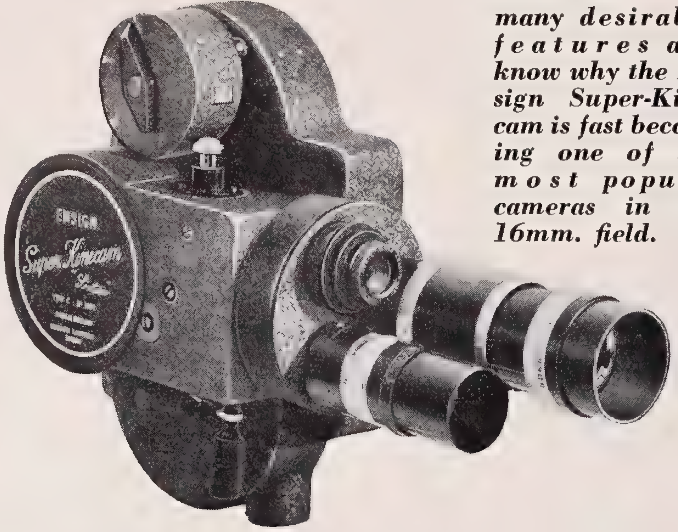
Please send me literature and complete information on your new "HOME TALKIES."

The Outstanding Value in 16MM. Cameras

# ENSIGN SUPER-KINECAM



*Note the very many desirable features and know why the Ensign Super-Kinecam is fast becoming one of the most popular cameras in the 16mm. field.*

- Triple revolving turrent head, taking any combination of three lenses.
- Multi-speed mechanism control, giving speeds of 8- 12- 16- 32 and 64 pictures per second.
- A tri-optic synchronizing viewfinder, instantly adjustable to the focus of any lens, fitted with supplementary viewfinder lens, giving accurate angular correction for closeup shots.
- Double claw movement with automatic pressure variation on gate at different speeds.
- Double spring, graphite-packed motor, giving a full minimum run of 35 feet of film in one winding.
- Hand crank in addition to spring drive.
- Highgrade Cinar anastigmat lens $f/2.6$, 1″ focus fitted to camera gives irreproachable definition, covering power and illumination.
- Exposure table fitted to side of camera.
- Body of one single die-casting with separate die-cast mechanism chamber, outside finish chromium-plate and crystalline enamel.
- Furnished with handsome, genuine, leather, velvet-lined case, with room for telephoto lenses, four rolls of film and other accessories.

PRICE

**$175.00**

*Reverse attachment may be fitted so film can be rewound for lap dissolves or double exposure work at additional cost of $20.00.*

**WILLOUGHBYS**

110 WEST 32nd STREET, NEW YORK CITY

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16 MM. RELEASES
100 FT. LENGTHS

*Here are pictures of real interest for home use, that will appeal to youngsters and adults.*

One-two and three subjects on a reel.

**$3.75**

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1 Boys, Dog Sled Race
The Rodeo

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Wild West Show

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9 A Daughter of the Wild

10 Speed Demons

11 Daring Feats

12 Lessons in Golf by Sarazen

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110 West 32nd Street, N. Y.

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# MOVIE MAKERS

**The magazine of the Amateur Cinema League, Inc.**

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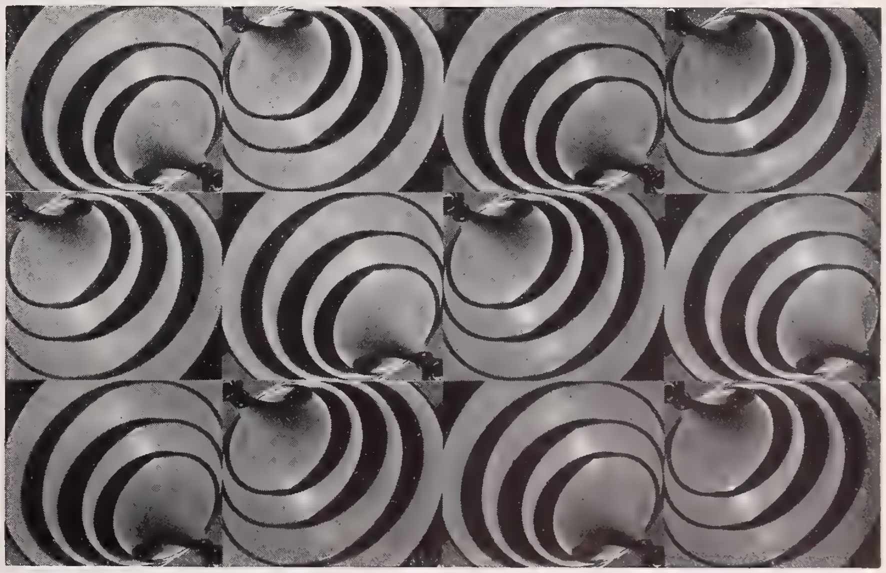
Editor
JOHN BEARDSLEE CARRIGAN

From exhibition of Photo Patterns by Thurman Rotan at New York Art Center from April 4th to 16th



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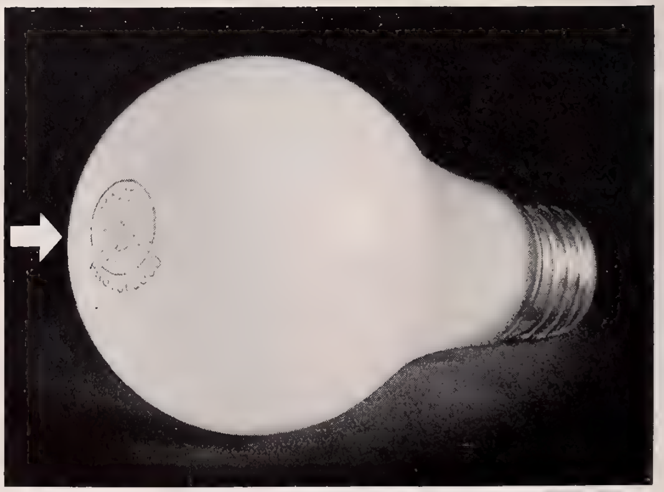
# *Extraordinary*



*Lights! Action! Camera! That's all there is to making good indoor movies with the aid of the new* MAZDA *Photoflood lamp. Get several of these inexpensive new lamps today and make movies in your home.*

# *News*

# for all Movie Makers!

## General Electric
announces
## THE MAZDA PHOTOFLOOD LAMP

*Amazing new lamp enables you to make sparkling, clean-cut movies indoors as easily as outdoors..and almost as inexpensively*

THIS HANDY NEW MAZDA PHOTOFLOOD LAMP developed by General Electric operates in any standard home lighting socket on ordinary 110 volt house current. It gives a brilliant light equal to that from seven or eight regular 100-watt MAZDA lamps. It has a life of approximately 2 hours . . . which means that hundreds of feet of film can be shot with it . . . and it costs only 35c!

Now you can take sparkling, clean-cut movies right in your own home without fuss, muss, or costly equipment. All you need is supersensitive film in your camera . . . and a couple of MAZDA Photoflood lamps.

Let's suppose you want vivid movies of baby splashing in the tub; one Photoflood lamp in the bathroom fixture will give enough light. For small groups, use one or two lamps in reflectors. Or, instead, you may place 3 or 4 of these lamps around the room in wall, ceiling or portable lamp fixtures. Then shoot away for some of the most precious movies you ever took!

Enjoy this new thrill tonight. *Try making some movies in your home.* You will never tire of seeing them in later years.

You can secure MAZDA Photoflood lamps where you buy film. Be sure to look for this mark "GE MAZDA Photoflood" etched on the tip of the glass bulb. That is your guarantee of quality. General Electric Company, Nela Park, Cleveland, Ohio.

*Write for a free booklet on the new MAZDA Photoflood lamp*

**MAZDA PHOTOFLOOD LAMPS**
*a product of*
**GENERAL ELECTRIC**

# COMPLETE SCENARIOS

## FOR HOME MOVIES

Stop wasting film by aimless snapshooting. Make real photoplays with your family and friends instead. We furnish story, scenario and titles with detailed instructions which enable you to make perfect 16 mm. pictures. Every detail has been completely prepared for your use by professional writers and directors. We have a large variety of stories for you to choose from: dramas, comedies, burlesques, etc. These are in two classes: features, 400 ft.; featurettes, 100 ft.

◆

We provide story and scenario with complete set of ART TITLES, photographed on 16 mm. film, ready to be cut into the picture. Also an H.M.S. Number Slate for identifying scenes. Price, complete, $15.00 for 400 ft. subjects; $6.50 for 100 ft. shorts.

## NOW READY FOR PRODUCTION

### 400-FT. FEATURES

**1—"THE MORTGAGE COLLECTOR"**
A burlesque for either children or grown-ups.

**2—"ALMOST A MURDER"**
A drama for grown-ups.

**3—"THE CASTAWAY"**
A burlesque South Sea Island story for children or grown-ups.

**4—"WHEN THE REX GANG RODE"**
A story for the children, doll and dog.

**5—"WILD WEST"**
A Cowboy, Indian story for the young boys, girls and mother.

**6—"MY FAMILY"**
A story for the home which will enable you to utilize any film which you might have on hand of friends or family.

**7—"ONE GOOD DEED"**
A Boy Scout Drama involving camp life and first aid.

**8—"A TIMELY RESCUE"**
A Boy Scout Story embracing safety and rescue work.

**9—"ON DUTY"**
A Boy Scout Story involving the duties of a scout in a city or town. For winter or summer.

**10—"PA GOES TO THE MOUNTAINS"**
A comedy for the family in vacation time.

**11—"SYMBOLS"**
A story told in cinematic symbolism.

**12—"THE SPIRIT OF COCKEYED COLLEGE"**
A comedy for a club, college or highschool group.

### 100-FT. FEATURETTES

**1—"WAGES OF SIN"**
A backyard farce with a surprise finish

**2—"REMINISCENCE"**
Henry reviews his early love affairs.

Pictures made from these scenarios are eligible for the AMERICAN CINEMATOGRAPHER'S $1000.00 Amateur Movie Making Contest, providing you edit your picture yourself.

◆ ◆ ◆

### EDITING

For pictures made from our scenarios, $5.00 per picture. All other editing, $2.50 per hour, payable C.O.D. of finished reels.

### HARRISON-H.M.S. FILTERS

For use with H.M.S. Matte-box, priced from $3.00 to $5.00 each. Or in sets at special prices.

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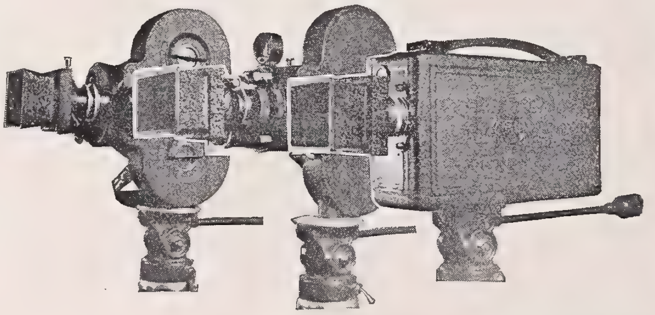
### H.M.S. Matte-Box



### ART TITLES

Photographed on ART BACKGROUNDS, $.30 per title, not to exceed ten words; each additional word, $.03.

### H.M.S. NUMBER SLATE

A great aid in photographing and editing pictures. Price, $1.00.

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Professionalize your 16 mm. camera with the M.S. combined Sunshade, Matte-box and Filter Holder, pictured above. Fits any standard 16 mm. camera, also Eymo and DeVry 35 mm. cameras. Price, $7.50. Fitting to more than one lens or to 35 mm. or still cameras at slight extra charge. Mention make and model of camera and lens equipment when ordering. Write or wire your order to

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*Cooke 1-inch F 1.8 Lens. With this lens and its Kodacolor filter your Filmo is equipped for full natural color. Also, the lens has the speed for successful black and white shots with the minimum of light. Complete with Kodacolor filter, as illustrated, $75. Lens alone, $60.*

INHERENT in your Filmo Camera is the capacity for pictures in full natural color, scenes indoors and outdoors under shade or fading light, long-distance shots with the picture clear and large on the film, close-ups such as lend so much interest to professional movies.

The assemblage of lenses here illustrated enables you to take fullest advantage of Filmo's professional range. These lenses are the finest for the purpose that can be procured . . . Cooke lenses, famed for their clear definition, *used exclusively by most professional cinematographers.*

See your Filmo dealer to learn more about these lenses and the other accessories pictured here. Or write and let us guide you in your selection.

*Filmo 75, with F 1.8 lens and Kodacolor filter, as illustrated, is the lowest priced Kodacolor equipped camera. Small, light, and compact, it is ideal for vacation and outing use. Complete for Kodacolor, including leather case, $149.50. With F 3.5 lens for black and white, including case, $99.50*

6" F 5.5
4" F 4.5
3" F 4
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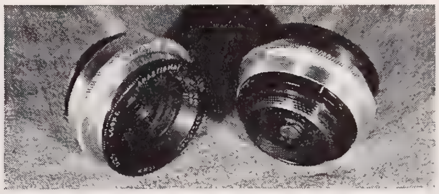
*(Left) These Cooke Telephoto Lenses open up your Filmo to intermediate and long distance shots. Prices from $55 to $65.*



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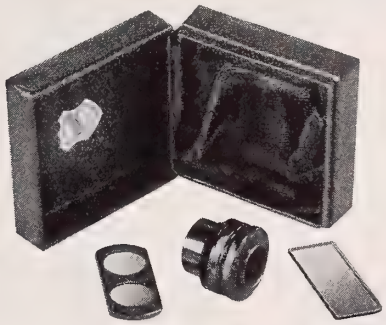

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NOW Electrophot comes to you in a new and better form! It retains all its advantages of fully automatic exposure reading, time and film saving and assurance of perfect pictures. In addition, it now is easier and quicker to operate. It may be slipped in your pocket or in place of a film roll in the camera case. You can slip it from your pocket or case, sight it with the new Reflex viewfinder, press the button, and the unfailing "electric eye" immediately records the true light conditions—tells you the *exact* lens setting on a dial scaled from *f*/1 to *f*/32, the same as the lens on your camera.

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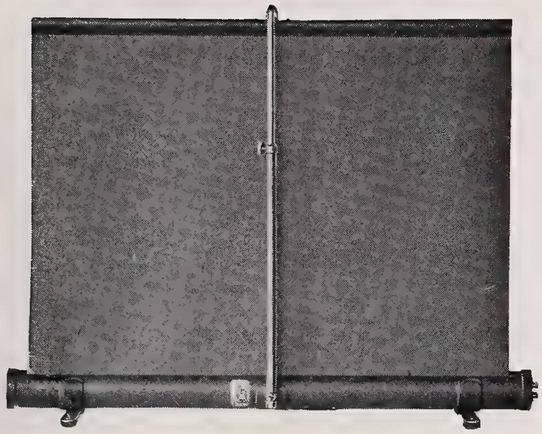
# 3 NEW SCREENS

DA-LITE—pioneers in the development of projection screens—always ahead—ever anticipating the industry's needs! Da-Lite advanced thought scores again with three brand new and very worthwhile ideas of particular interest and import to movie makers and industrial users of motion pictures. Three new screens to meet three urgent needs! Here they are:



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## *The* DA-LITE Model "F"

A screen that combines the advantages of the Da-Lite glass bead projection surface, compactness, simplicity, rapid setup, and low price. The Model "F" stands firmly on a pair of folding feet. The upright support bar swings down parallel to the case when the screen is collapsed for carrying. Ruggedly made and beautifully finished, the DA-LITE Model "F" invites comparison at the following prices.

22x30, $13.50 30x40, $16.00
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FRONT VIEW

## *The* DA-LITE MODEL "A" *with* TRIPOD

The Da-Lite "A," the most famous of all portable, table-type screens, may now be had with a specially built, thoroughly rigid, adjustable, collapsible tripod stand. The Da-Lite "A" is distinguished by its unique mechanism for automatically raising the screen or returning it to the box. Also by the patented stretching device which brings the projection surface to perfect, wrinkle-free flatness. Now, with the tripod stand, the Model "A" may be used at any desired height from the floor.

22x30, $20 30x40, $25
36x48, $30 39x52, $35
Tripod equipment, $5 extra.

FRONT VIEW

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Here is a collapsible, portable screen for rear projection. It's the Da-Lite "A" in all respects, excepting that it has the DA-TEX translucent projection surface instead of the glass bead. The same clever mechanism raises and lowers the screen; the same stretching device brings the surface to plate-level smoothness. The Model "A" DA-TEX may be had with tripod equipment.

22x30, $20 30x40, $25
36x48, $30
Tripod equipment, $5 extra

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The Da-Lite line of superior projection screens is the most complete line the industry affords. See them at your dealers or write for completely descriptive literature.

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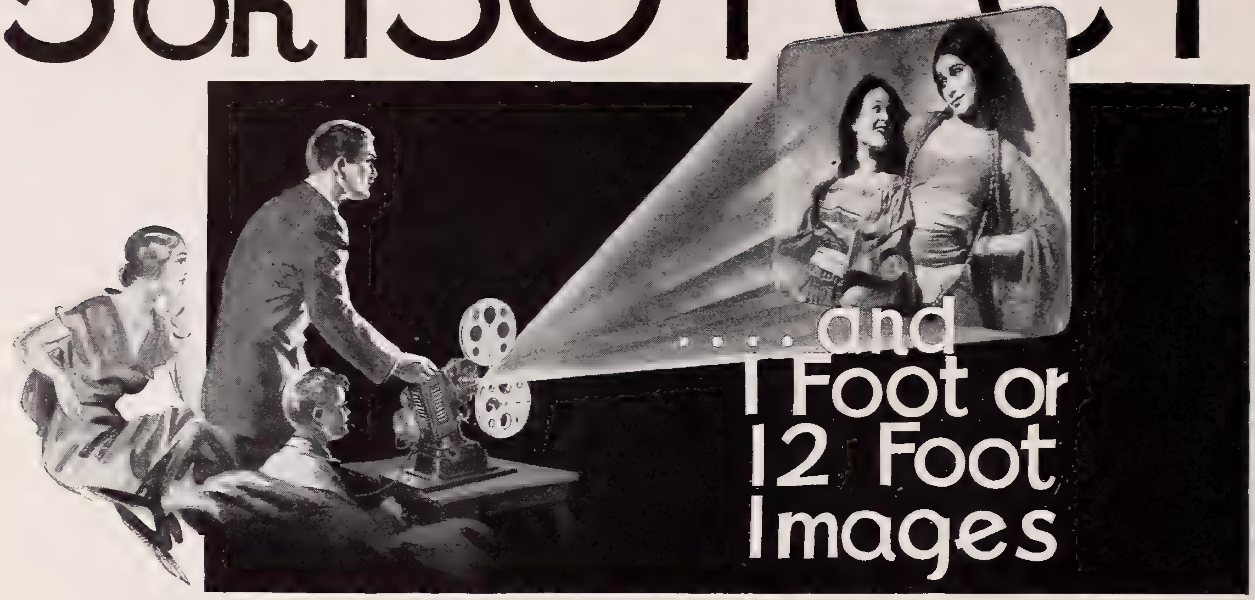

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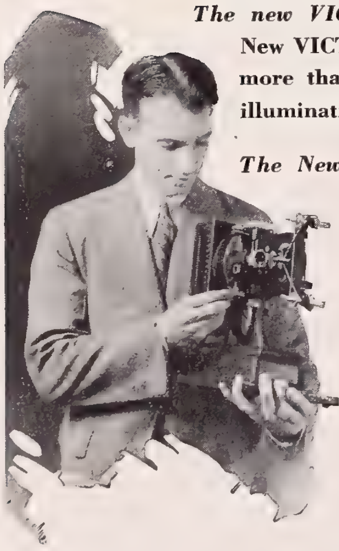
AND DON'T FORGET the numerous other outstanding Refinements which VICTOR alone of all manufacturers provides for your Protection, Satisfaction and Convenience. For the greatest 16 m/m Value of this year . . . . or any other year . . . . ask to see the new VICTORS.



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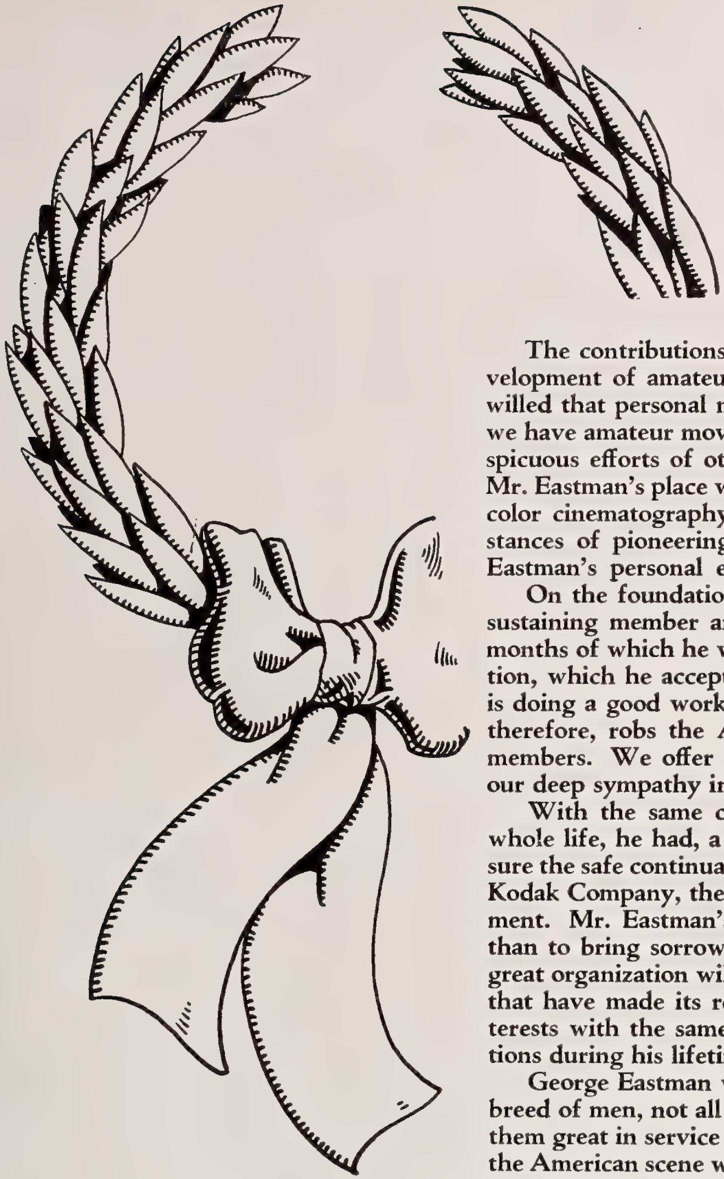

GEORGE EASTMAN, the greatest personality in the history of photography, brought to a close his long record of effort, of accomplishment and of service on the fourteenth of March. The manner of his leaving this world comported with the way that he had worked in it. From the beginning until the end, George Eastman faced life practically, fearlessly and uncompromisingly. The exceeding much that he made of a temperament, shy, inexpressive and retiring was due to his iron will and his amazing discipline over himself. If anyone ever has illustrated what a firm character could win from American opportunity, over many obstacles, George Eastman did so.

The contributions that Mr. Eastman made, through his company, to the development of amateur cinematography are too well known to recite here. He willed that personal motion pictures should be made available to the world and we have amateur movies as they are today. There is no detraction from the conspicuous efforts of other pioneers in making our avocation possible to say that Mr. Eastman's place was unique in its history. It is generally known that amateur color cinematography on a practicable basis, to single out one of so many instances of pioneering in invention and distribution, is to be credited to Mr. Eastman's personal effort and to his continuous and active personal interest.

On the foundation of the Amateur Cinema League, Mr. Eastman became a sustaining member and continued as such until the present year, in the early months of which he was tendered an honorary life membership by this organization, which he accepted in a characteristically brief letter, saying, "The League is doing a good work and I have been glad to be a supporter of it." His death, therefore, robs the Amateur Cinema League of one of its two honorary life members. We offer to Mr. Eastman's relatives, friends and business associates our deep sympathy in their loss which we also share.

With the same care and attention to detail which marked Mr. Eastman's whole life, he had, a number of years before the end, taken proper steps to insure the safe continuance, under wise and well considered policies, of the Eastman Kodak Company, the gigantic enterprise that stands as his most imposing monument. Mr. Eastman's departure will have no effect upon that company other than to bring sorrow to his companions of many years of common effort. His great organization will go on as he wished to have it go on, following the policies that have made its remarkable success. Mr. Eastman arranged his business interests with the same thoroughness that he displayed in his enormous benefactions during his lifetime and, at the end, all was completed.

George Eastman was nearly the last Titan of his generation. It was a strong breed of men, not all of them, as with him, informed by a social sense that made them great in service as well as massive in deeds. He belongs to the period when the American scene was depicted on vast canvases, when men marched with seven leagued boots and labored with immense tools. For one of that heroic group, can there be a better leave taking than his own, "My work is done. Why wait?"

Because of the spiritual affinity between him and those stern old Romans who marched off in good order to face the end, it is altogether fitting that we should say to George Eastman, even as they, departing, said, "Ave atque Vale!"

# His work was done

## THE AMATEUR CINEMA LEAGUE, INC.

*whose voice is* MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now spreading over more than fifty countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.*

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# MOVIE MAKERS

## Achieving effects

RUSSELL C. HOLSLAG

### Simple variations which will improve any amateur film

IT is the aim of every amateur movie maker to make his films as excellent as possible. How is this excellence to be achieved? A fine film, which will command audience interest, is a combination of many small excellencies. Care in choosing the viewpoints, knowledge of correct exposure, effective lighting, careful focusing, the considered use of filters, interesting subject matter, well chosen titles—all these are links in the chain of qualities that go to make up a film that will command flattering attention on the part of the audience, instead of furnishing merely an accompaniment for desultory conversation.

To provide the last, final finish to his films, the amateur unquestionably should consider the use of various, simple effects, sometimes known as before the lens effects. The latter name is certainly more revealing, inasmuch as it explains the manner in which most of these effects are achieved. It will be of advantage to name here the usual camera effects. The ones simplest to produce will come first—the fade out, the fade in, the iris out, the iris in, the floating iris, the lap dissolve (often called simply dissolve) the vignette, the matte, the white iris, the fog filter, the diffusion screen or lens and the fifty fifty filter. Although many different effects may be obtained with the use of filters alone, they will not be discussed here since they belong in another category; the filter last mentioned above will be described because it is, in effect, a form of mask.

The simplest, most usable and most easily understood effect is that of the fade, either in or out. In effect, instead of one scene clicking off the screen and another taking its place abruptly in the twinkling of an eye, the first scene, by means of the fade, may be made gradually to diminish in brightness, becoming darker and darker until it quite disappears. This is the fade out. The reverse process forms the fade in. The fade out may be compared to the "slow curtain" of the theater; it is much the same in dramatic effect. The fade is most easily performed by means of a fading glass, which is simply a narrow strip of glass, clear at one end and merging into opacity at the other. It will be seen that, starting at the clear end, such a glass may be drawn manually in front of the lens while the camera is running. If the motion of the glass is fast, a quick fade will be produced on the film; if slow, the fade out will be more gradual. Whatever kind of fading glass is used, the clear part of the glass *must* be kept over the lens while the first part (or balance) of the scene is being shot, as the introduction of even the clear glass in front of the lens would be noticeable if made suddenly at the end of the scene.

A homemade fading glass may be produced by cutting a strip about two inches wide and five or six long from a piece of old plate negative which has been thoroughly cleaned. This strip should then be carefully smoked over a candle or oil flame, leaving one end perfectly clear and merging, as evenly as possible, to an opaque deposit at the other end. Such a coating is easily marred but, since it may be renewed with the greatest ease, this is not important. A little practise will show how to get the coating even.

An interesting form of automatic fading device was developed some years ago. In it, a disc etched with very fine lines was revolved by clockwork before the lens. To make a fade out, the scene was shot through the clear part of the disc and, when the time came for the fade, the operator pressed a trigger or cable release and the disc slowly revolved. As it did so, the etched lines were spaced closer and closer until the entire image was cut off and the disc stopped automatically. A feature of the device was that the time taken for the movement of the disc could be set at values from two to eight seconds, thus giving a quick or slow fade at will.

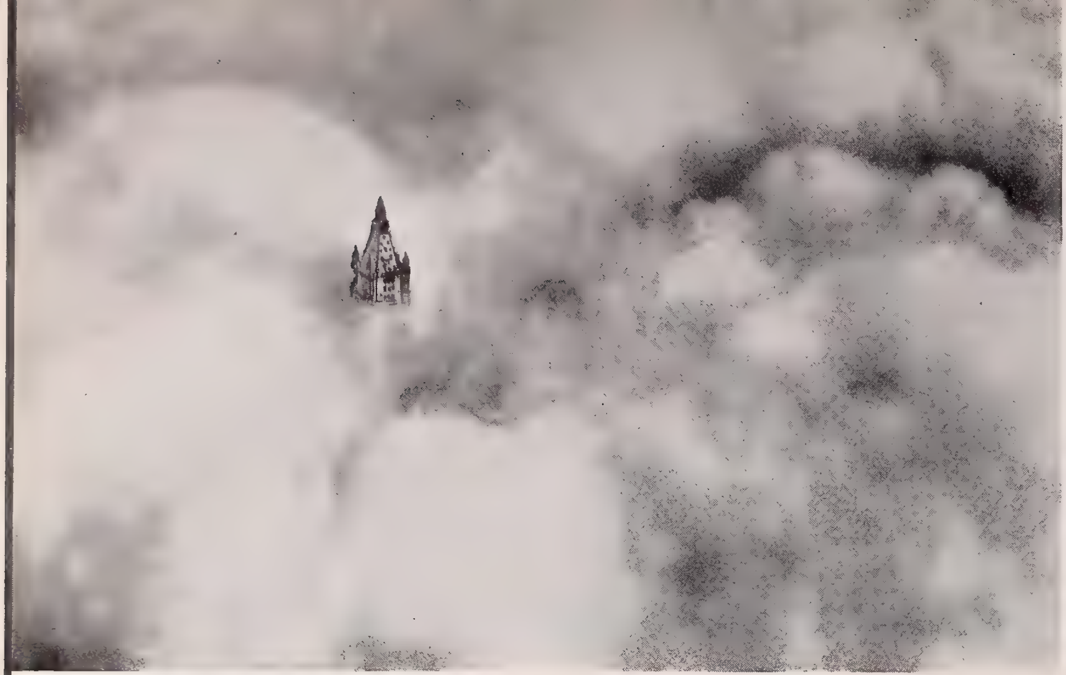
In using any type of fading device with reversal film, however, it must be remembered that, to the automatic processing machine, the fade out is nothing but a progressive underexposure. It will nobly try to compensate for this, but, of course, cannot bring out an image on the film after it has been completely obliterated by the fading glass. Hence the reversal fade is apt to grow lighter up to a certain point where the image begins to disappear. Nevertheless, such fades are effective because they accomplish the purpose of causing gradual disappearance of the image.

The iris is a round opening and closing device, similar to but larger than the iris diaphragm contained in the lens. The lens diaphragm does not usually close completely but the effect iris does. The effect iris should not be too close to the lens, never less than an inch from the front element in 16mm. camera lenses. In fact, the larger and farther away from the lens it may be placed,

[Continued on page 173]

**A title background with an April mist effect. See titled example on page 177**

Photograph by Nesmith & Associates



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**Looking down on a modern miracle of man and of nature**

# For flying filmers

ROBERT A. SMITH

MOST amateur movie makers have, at one time or another, probably given thought to exposing some film from an airplane and have had doubts on the technical end of the matter, particularly with regard to what filter to use and what would be the correct exposure. It is interesting to note that, as a rule, two major light conditions prevail when flying. By this is meant that there is either bright sunshine or else the sky is definitely overcast, giving no sunlight whatsoever on the ground. It is a fact, when flying, that the higher the plane, the less is the exposure given, due to the fact that there is a great deal of reflected sunlight from the ground thrown back into the camera. In flying around New York where it has been my privilege to secure quite a large number of excellent pictures, I have always used "straight" panchromatic film, working at *f*/5.6 with a two times filter, under sunny conditions, and have in all cases been very fortunate in securing excellent results. These pictures were taken from a cabin ship with a lowered window, so that there was no glass interference. It is quite essential, if a person is flying in a regular passenger plane where a picture must be taken through glass, to take precautions to shoot through a section of the glass where there is no imperfection, otherwise distortion will result and the developed picture would look like something a man would see on leaving a speakeasy. Under overcast conditions, it is best, when photographing buildings, such as one sees in New York City, to use a one and one half times filter and to work at *f*/3.5, whereas, when working in open country under overcast conditions, it is best to work without a filter at an exposure varying beween *f*/3.5 and *f*/5.6, according to the nature of the territory. By this I mean that, if you are photographing wooded land where the trees are of necessity dark, greater exposure must be given than if you are photographing plowed fields which are a pale yellow in color and which reflect a greater amount of light. Another thought in aerial filming is to endeavor, as far as possible, if you are in an open plane or one with lowered windows, to avoid flying through a cloud as this will cause a steaminess on the lens which does not always readily disappear. Another thing to be guarded against, if you are flying at a fairly high altitude where the air is cold and dry and the temperature below freezing, is a descent into a warmer temperature. This causes the lens to steam up and any pictures you may take during the next fifteen minutes or so would be absolutely worthless, unless the lens were cleaned.

**Aerial movies are shown to be easy for the amateur**

If the exposures given above, which are all based on the use of straight panchromatic film, and not on superspeed film, are followed, excellent results will be assured. Of course, it must be borne in mind that the exposures given are for the New York latitude and certain slight adjustments would be necessary if a person were traveling far north or far south of that latitude.

Care should be taken, at all times, in taking pictures from the air to make quite sure that the camera is locked with its focus at infinity, as, due to vibration from the motors, there is always the possibility, if this is not taken care of, that the lens may creep forward, shortening the focus and giving a series of blurred pictures. In taking air pictures, the writer always uses a fixed focus camera and has no worries on this score. In cases where an adjustable focus camera is used, if a small piece of adhesive tape is placed over the locking device on the lens when it is set at infinity, no difficulty will be experienced from creeping.

When flying, it is desirable to hold the camera tightly against the face, just as when taking pictures on the ground, as, in this way, most vibration is eliminated. However, if the operator finds it difficult to do this and must rest the camera on something rigid, it is essential that a cushion or something soft be placed between his hand and the portion of the airplane on which the hand is resting; otherwise the pictures will be blurred by vibration.

By way of further advice for any who may seriously contemplate the taking of aerial movies, if a special flight were being undertaken by chartering an airplane, a ship of the Fairchild or Robin type is best suited for such work, as, when sitting in the cabin, pictures free of struts and tail surfaces may be taken from the rear window. If a transcontinental flight is being made on one of the regular transport planes of the Ford type, it is strongly advised that seats be obtained near the rear of the cabin for the same reason, as, if one of the four forward seats on either side of the ship is used, the amateur will find not only an

[Continued on page 161]

# Deep sea filming indoors

B. WETZLER

## Simple directions for something new for cine cameras

ARE you tired of making conventional home movies, scenics or whatever else you may have photographed? Would you like to do something different, something that will surprise you as well as your friends? How about pictures of underwater life? Of course, it is not meant that you should outfit an expedition, charter a boat with special apparatus and set off for some far away tropical sea. Quite the contrary, it can be accomplished with comparative ease and yet rival any undersea picture you have seen. A visit to a city aquarium will reveal the possibilities at once. A fish bowl will serve for its execution.

At the New York Aquarium, for example, there is an abundance of opportunity to photograph varied and interesting species of sea life. An interesting exhibit, to say the least. Incidentally, no permit is necessary to make motion pictures. There, in the center of the aquarium, are large open tanks showing crocodiles, alligators, turtles, wild ducks and certain species of crane. There is no opportunity to photograph these because of insufficient lighting. However, along the circular wall, both on the main floor and on the balcony, are rows of illuminated glass tanks, varying in size from two to five feet square, housing the giant groupers, green and spotted morays, shovel nose sturgeon, small sharks, blue angel fish, sea horses and many others. All are exhibited in settings and backgrounds closely resembling their natural environment. These tanks are illuminated by incandescent lamps and reflected light from the sun and sky.

The intensity of light is not exactly ideal but, with supersensitive film, is sufficient to permit the making of motion pictures. This film, of course, is most adaptable for exteriors and interiors where the condition of light is poor and especially where artificial light is used. Supersensitive film has potentially the same qualities as that of panchromatic film but its sensitivity to the yellow, red and orange rays of light has been increased greatly as compared to regular panchromatic film. Therein lies its *super*sensitiveness, requiring much less than the amount of light formerly necessary to gain a good exposure under any given light condition.

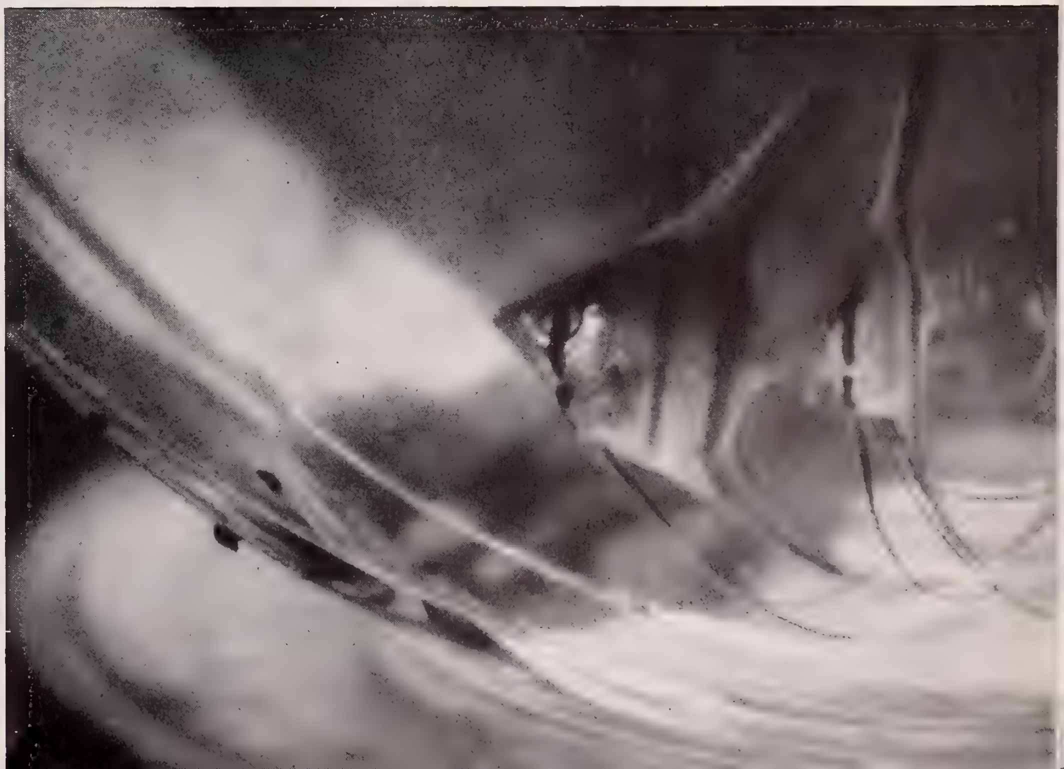
Here you have choice as to the group to be photographed. The small sharks, sea horses, butterfly fish, shovel nose sturgeon and the small octopi are among the most interesting. Small sharks which are actually twelve to fourteen inches in length appear as veritable monsters when shown on the screen. The same also holds true with a small octopus, although the specimen may be no larger than your fist. The sea horses are about two inches in height and are queer, prancing creatures, almost comical in their actions. The butterfly fish are beautifully colored, underwater counterparts of the graceful air creatures for which they are named.

The aim, primarily, is to get the best picture results possible under prevailing conditions. A very bright day for this purpose is most desirable. The following equipment is advised—a camera which will run at eight, or half speed, a tripod with a "pan" and "tilt" head, a roll of supersensitive film and a fast lens, preferably $f/1.5$, 1.9 or 1.8. Set the camera two to three feet from the tank. This will allow freedom, should you wish to "pan" or "tilt" in following the movements of the fish. Be careful, in doing so, that you do not include the frame on the edges of the tank as it will spoil the illusion of the scene having been taken underwater. Before focusing the lens, it is advisable first to study the fish as to the proximity of their movements. The distance from the glass inside the tank is a matter of judgment but can be approximately determined by looking at the subject horizontally, or level with it. The reason for this is that light travels in a straight line but, as soon as it strikes the surface of a medium, such as glass or water, it is deflected or bent at an angle. Therefore, the object will appear to be where it is not. The degree of refraction depends on the angle of observation. Another way of determining the focus is to hold the palm of your hand facing the glass. By moving it in and out you will see the corresponding action reflected within the tank. Stop when it strikes in the vicinity of the subject and measure the distance from your hand to the glass. Add this distance to the camera distance from the tank. The total of both distances will give the distance on the focusing scale at which to set your lens.

If you are using an $f/1.8$ or 1.9 lens, open it wide up and set the camera to operate at eight frames per second, or half speed, if this is possible on your machine. If not, it is advisable to use an $f/1.5$ or $f/1.4$ [Continued on page 164]

## Tiny fish bowl or vast aquarium makes fascinating films

John W. Sheere



# Amateur clubs

ARTHUR L. GALE

## Latest news of group activities and photoplays

**Philadelphia ■** One hundred prompt and eager guests sat down to the annual dinner of the Philadelphia Amateur Motion Picture Club held in that city during February and found their expectations more than filled with a program including the personal appearance of Miss Alice Joyce and Tom Moore of the professional screen, a series of songs by Chief Caupolican, baritone bass of the Philadelphia Grand Opera Company, and other features. John T. Collins, Jr., A. C. L., the club's president, had everyone at the table three minutes after the announced time, which is believed to be a record for promptness. The entertainment features were offered during the course of the dinner and Mr. Collins, at its conclusion, introduced three speakers, including the managing director of the Amateur Cinema League, who bore the greetings of the League.

**New York City ■** Enthusiastic acceptances of a second annual interclub contest have been received by the contest chairman of the Metropolitan Motion Picture Club in New York City from amateur clubs representing Hartford, Jersey City and Philadelphia, according to reports from a recent meeting of the Metropolitan Club. Program items at this meeting included a demonstration of 16 mm. sound on disk projection and the screening of members' films in Kodacolor. This club met at informal dinner before the meeting for the first time, with a success which promises the continuance of this pleasant custom.

**Bagdad ■** In Sheboygan, Wis., an amateur production unit working under the leadership of Henry S. Monroe, A. C. L., is filming a one reeler based on the last movement of Rimsky-Korsakov's symphonic suite, *Scheherazade*. The story is adapted from one of the tales of the *Arabian Nights* and models will be used to secure some of the effects. Interior sets will be employed to give the illusion of Bagdad streets. Mr. Monroe, assisted by Lorna Seabury, is directing the picture; T. H. Leonard is cameraman; Gordon Borchardt is in charge of scenery; Marie Borchardt and Isabel Hickman are handling costumes and Donald Hickman, lighting.

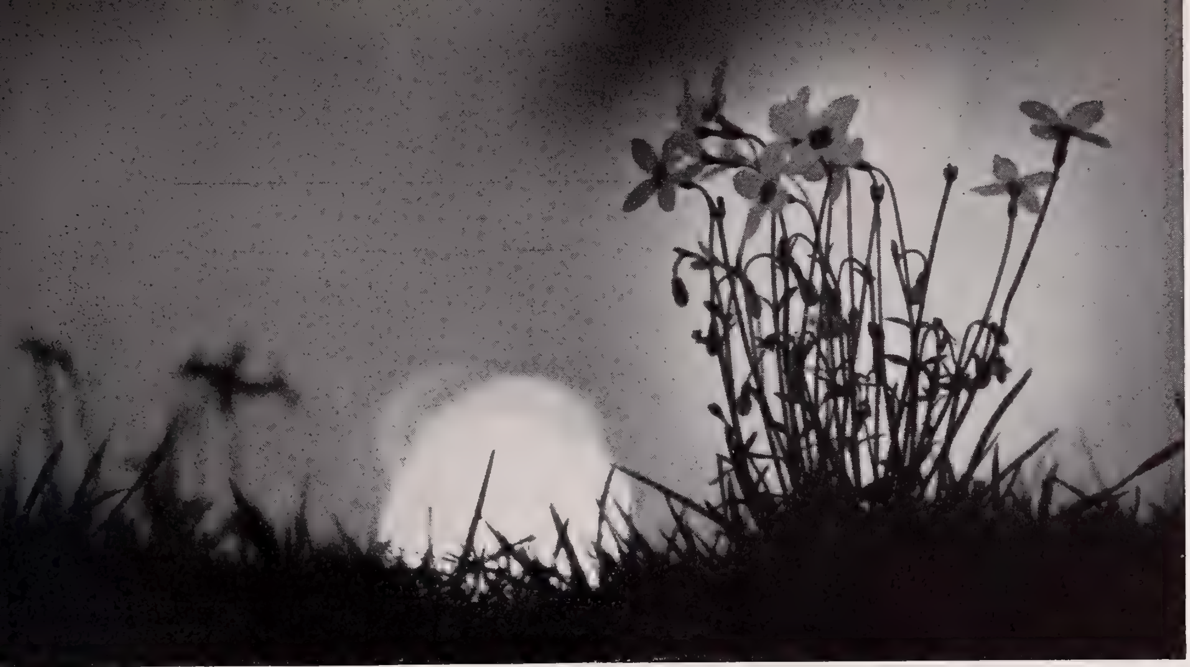
**Football plot ■** The Greenbriar Amateur Movie Club, a newly organized production unit in White Sulphur Springs, W. Va., has completed a two reel photoplay, *Two Minutes To Play*. Although based on the conventional football plot, this film is distinguished by extraordinarily fine continuity, direction and acting and sets a new standard of excellence in this type of amateur picture. A second production is now being planned. George D. O'Brien is president of the club; Hal Morey, secretary; Robert Parker, treasurer. *Two Minutes To Play* was directed by Mr. Morey and in the cast are Janet Kessinger, Dan Peterson, Laddie Courtney, Russell Brennan, Gunno Karlberg, Hal Morey and George D. O'Brien. At a recent meeting, *White Sulphur Goes Wet*, filmed by L. R. Johnston, was screened. A club leaflet called *The Spotlight* is published by this active organization.

**Boston ■** The Cineamateur Club of Boston, Mass., has requested each member to submit a list of ten topics on which he would like discussions. The ten most popular topics will be assigned to the members best qualified to lead discussions of them. The plan is working out very well and a topic is scheduled for the next meeting. Henry C. Shaw, A. C. L., has given a number of talks to the club on technical questions recently. This active club is one hundred percent A. C. L. Inquiries from Boston amateurs, interested in joining a club, are welcomed. Letters in care of the League will be forwarded.

**Movies and stills** In Philadelphia, Pa., the Cine Still Club, a club for both movie makers and still photographers, has recently held its third meeting. Constitution and by laws have been prepared and committees appointed. At the latest meeting *The Eyes Of Science* was screened. The new club has thirty pioneer members. J. C. Van Horn, A. C. L., is president; L. Robert Kiss, vice president; M. Feinberg, secretary treasurer. Programs will feature screenings of members' films. [Continued on page 171]

In production on Stanford English Club's "Markheim"

William A. P



ood M. Chace

Sunspot shot — how to secure one is described below

# The clinic

RUSSELL C. HOLSLAG

**Sunspots** ■ "While searching for new effects one morning, I chanced to find a location close to the water's edge. The scene was a pond with low grass growing above the surface and I set my camera upon its low tripod in such a fashion that the rippling water made a background to the reeds and flowers. The sun was still low (I would counsel movie makers to arise early!) and myriad dots and sparkles of light were reflected from the surface of the water. As it was very early in the morning, I opened the lens to *f*/4.5 and focused sharply on the silhouetted grass. This caused the sunspots reflected from the water beyond to be thrown out of focus and the resulting film gave a very mysterious and dreamy effect, well illustrated on this page. The same effect can be realized late in the afternoon, when the sun is again low. Perhaps it will be necessary to visit the location several times to realize just the right conditions but good screen results will be the reward of perseverance. ■ Continuing my experiment further, I found I could produce another odd and original effect in the same kind of location by deliberately setting the lens so as to throw the entire scene out of focus. Seemingly, the necessary conditions are a pond with low grass growing in the water, a slight breeze and a low sun which causes a brilliant sparkle among the grass stems. I pointed the camera directly at these spots and set the lens focus at one foot, although the grass stems were ten feet away. This threw the grass completely out of focus and gave the effect of thousands of moons dancing in the picture. (See page 174.) A telephoto will accentuate this effect and should be set at the smallest focusing mark on the scale. For all work in which the sun's reflection appeared in the ripples, I used a K3 filter. ■ I enhanced these mysterious effects in many cases by rewinding the film in the darkroom, after which I reexposed titles and other appropriate subjects on the same lengths. In this way I produced weird and beautiful backgrounds." *Lynwood M. Chace.*

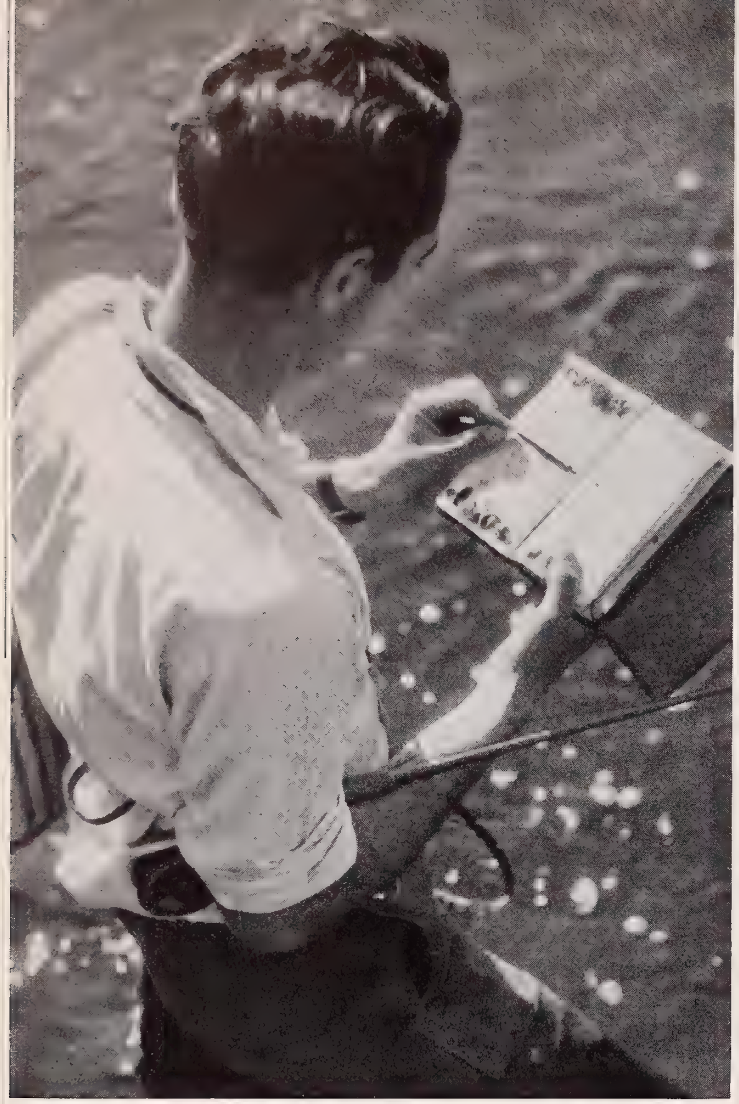
**Small backgrounds** ■ Because of the constantly increasing interest in the use of the smaller, compact title making devices which are now on the market, attention of readers is called to the fact that many of the fine illustrations in Movie Makers are of such a size as to be easily clipped, lettered and used for this purpose. A specific example may be found in the illustration on this page which, when cut to proper proportions and lettered appropriately, makes an admirable title background of a size that will fit nicely into the easel of the small title maker. An example of appropriate lettering is found on page 175.

**Photofloods** ■ Movie makers will rejoice to learn that the 64 volt lamp is no longer a sort of electrical orphan, lent by another industry, but is now specifically replaced by the Photoflood bulb. See *News of the Industry*, page 168. ■ Two or even three way socket adapters, which may be bought quite cheaply at electrical supply houses, are valuable aids in securing additional light sources for lighting large areas. ■ Spectroscopically, the light from one of these bulbs is found to be much whiter than the light given by the usual type of concentrated filament projection bulb used in interior lighting units, which is stronger in the yellow and red. ■ The evaporation of the filament is more pronounced in high pressure bulbs; this causes a gradual blackening of the glass which, as it increases, indicates that the life of the bulb is getting short. ■ In spite of the fact that one of these bulbs gives as much photographic light as the ordinary tubular type lamp of higher wattage, its rating is still relatively low in watts and five of these lamps may now be used on one circuit without danger. ■ In shooting an important scene with a number of these lamps, it is the part of wisdom to have a few spares on hand. The bulbs are inexpensive so this precaution is not difficult.

**Title areas** ■ The chart on page 175 has been prepared to afford movie makers a simple and accurate means of determining the included area that will be imaged on the film by the one inch lens at any given distance from a title card or other closeup. In other words, the chart will furnish the *width* and *height* of the title or closeup which the lens will take in when placed at any determined distance from the object or it will tell how far away from the lens an object must be placed to include its given size. Let us see how this works out. Along the bottom of the

## Technical comment and timely topics for the amateur

[Continued on page 174]



Warren Boyer

Closeups of flybook, teasers and lures add detailed thrill

PAUL D. HUGON

# Visualizing the thrills of fishing

## Basic advice for sport films, told in fishing terms

THRILLS! They are the essence of a fishing story, as of any other sport picture. But how are they to be photographed? The fragrance of the pine forest, the hissing of the line as it cuts a path through the air, the pervading aroma of coffee at lunch time or of a pipe after—what can a mere visual medium do for these? Fortunately, Nature works with us. No sensation is free from associations. Show us a red light and our foot itches to reach the brake pedal. Ring a bell with a certain tone and we picture a locomotive. Every odor, taste, muscular feeling, is closely linked with visual memories. Either can be recalled through the other. Was the wind blowing when we set out for the stream? Let us see the branches of the trees swaying, the tall grasses bending, our coats or skirts ballooning, our hats having to be held on, our cigarette lighters failing to provide a fire. The great trick of pictured suggestion is to discover the visual associations of the thrills we wish to share with our spectators.

For example, the thrill of anticipation amounts to restlessness after the long winter at home, memories of past enjoyment, gloating over one's equipment. We cannot photograph the odor of an overheated stuffy room, as contrasted with the memories of last spring's fishing, but a little footage wisely used will do wonders to suggest it. Iris in on a radiator valve hissing, shooting forth steam—a huge closeup, including only enough of the side of the radiator for it to be identified as such. The hero, replete and weary after a heavy dinner, sits drowsily in an overstuffed armchair, heedlessly throwing down one section of the Sunday paper after another. He yawns, stretches himself, walks lazily to the window and pushes aside the curtain. The window may be covered with steam, which he wipes off with the back of his hand, disclosing the slushy street or the drab walls of the houses opposite. Perhaps, looking in another direction, he sees a bird twittering on a wire or on the branch of a tree just coming into bud. It is Spring! He throws open the window, takes a deep breath, sits on the window sill and muses. Cut or fade to a scene of his favorite fishing stream as it was last summer. He walks away briskly to his room, opens the closet, takes out his rods, opens them out, begins to dress the lines and spool them, etc. Friend enters; both banter. He demonstrates a good cast—and hooks the chandelier. Fade. The idea of that sequence was "stuffiness." The hissing valve, the steaming window pane, sufficiently suggest heat.

After a subtitle, *At last! The fishing season!*, we jump, without intermediate steps, to the cabin or camp in the mountains. If the location is at all unusual, we film the early morning start, the dark cabin interior as the alarm clock strikes five thirty, the alert jump, after a grin of surprise, the window thrown wide open, the glory of the early dawn in the tree tops, the distant horizon glowing with the sunrise, the blue mountain ranges, the rush to the wash basin, the rapidly stoked wood fire and, thus, we have pictured the thrill of early morn.

In this and similar episodes, there are two distinct methods available. Confusion between them makes the scene unconvincing. One is the conventional chronological *sequence* of events, tending to convey information; the other is a futuristic *simultaneity* of impression produced by a variety of shots all tending to create a unified feeling. Where there are a great many factors contributing to one emotion—as in the faces of a crowd or in the many aspects of Nature at a given instant—the futuristic method is very striking and effective. Of course, each of those scenes must be extremely brief, two feet or so. But where the variety is limited or where one event is the cause of another, the rapid impression, short footage method is entirely unsuitable. Many an amateur photoplay has been spoiled by the director's attempt to speed up a sequence that called for a succession of impressions.

Actual fishing, for example, is by nature chronological. The feelings that cannot be awakened by a variety of simultaneous aspects will have to be stimulated by varied emphasis, which means, practically, more and larger closeups. The big thrill of reeling in is concentrated in the instant when a bite is felt and at the spot where it is felt, which is at the angler's thumb as the reel begins to unwind. Therefore, after a medium shot of the angler detecting the bite, fill the screen with the unwinding reel, with the thumb trying to control it (if it is that kind of a reel) or, even, for comedy effects, of the [Continued on page 165]

# Movies versus animated snapshots

F. R. KNIGHT, JR.

Showing that there is no movie where there is no drama

GUESTS at the amateur movie screening are really not interested in the pictures unless the pictures themselves are interesting, and the things that awake interest in an audience are not what many think. The subject being projected has some importance, the photographic quality of the scenes has a bearing upon the matter, but these are far from being all of the story. The really important element is whether the films are movies or animated snapshots. Very few animated snapshots are interesting and many movies are animated snapshots.

First let us dispose of the small group of animated snapshots that *are* interesting. The professional newsreel is their best known representative. It is a series of disconnected shots which, because of their timeliness or unusual subject matter (and, incidentally, their brevity), are an interesting condiment to the complete movie meal. This, inversely, explains the qualities necessary to a successful movie, whether amateur or professional. It must be connected, not disconnected; it must tell all of one story and not a little of many stories. This does not require special histrionic ability from the "cast" any more than it demands great photographic skill and ingenuity from the amateur movie maker.

For example, the professional film, *Grass*, had no talented cast to put it across. In many scenes, there was ample room for photographic improvement, although this may have been the result of photographic conditions rather than the fault of the makers. The reason why *Grass* is a great movie is that it has a story to tell and tells it well. But, one might say, *Grass* depicted the drama of an entire race struggling for existence. How can the casual amateur make such a picture? Quite probably he cannot, but it is possible for him to flavor his films with the same ingredient used in that epic—*drama.* The drama reflected in the face of the urchin who drops his ice cream cone upon the sidewalk is just as effective in its way as the drama presented in *Grass*. Such an incident could be shown with great clarity by a still camera but this would not be a movie. Nor would it be a movie if the same shot were filmed with a movie camera. It *would* be a movie of the incident if the whole story represented by the pitiful countenance were presented. This might be told by showing how much the nickel meant to the youngster (by filming how it was earned, perhaps through obeying some difficult command), if it told how carefully he considered the different uses to which the nickel could be put (by picturing him peering into the windows of a toy store, a fruit store and a candy store) and then by showing the final decision to buy ice cream and the satisfied exit from the store with a cone. Then he might take his stand in front of the window and make a few stabs at it with his tongue, while a shaggy terrier is shown regarding him quizzically. The boy would notice the dog's envious glance but appear to enjoy the delicacy all the more. He would favor the dog with a haughty smile and turn away, bumping into a passerby, with the result that his precious cone would be dumped upon the sidewalk to his grief and the dog's delight. The innocent cause of the disaster, of course, would buy the boy another cone and everything would end happily.

Such a film narrative is certainly easily within the reach of every movie maker. The boy would take little coaching, the dog none at all. The two, in fact, could be filmed miles and months apart and be introduced to each other by a splicing block. The effectiveness of such a story depends not upon the lens, the lighting equipment nor the properties, but the idea. The professional screen will inevitably have the edge on amateurs from the former angles but uncommon ideas can be common property.

Here's another outline that might be put to good use. As an animated snapshot, it would show your youngsters coasting down a hill on a wagon. As a movie, you might first show Mother as she lights Dad's cigarette after breakfast, as he telephones for a cab, as she helps him into his coat and hands him his hat. Then, through the windows, the cab is shown drawing up before the door; Dad enters it and rides down the street. Intersperse these shots with closeups of the youngsters intently regarding the proceedings. Then show the youngsters talking over their miniature telephone and insert another title, *Yes, right away—we'll be ready when it gets here.* And now the children garb themselves for out doors. At this point, an ordinary child's wagon is seen to draw up before the door under its own "power." This can be done by having someone beyond the

[Continued on page 161]

"A shaggy terrier is shown regarding him quizzically"

Doris Da

# Educational films

Business, medical, school, welfare, church & other uses

LOUIS MILLER BAILEY

Doris Day

Good composition is a characteristic of best business films

**Business** ■ *The Largest Engineering Instrument*, 1000 ft., 16mm., filmed recently at the plant of Baldwin Southwark Corp. in Philadelphia by Cyril Presgrave, A.C.L., presents in detail the construction of the largest Universal Testing Machine. This enormous machine, designed for the testing of engineering materials, generates four million pounds pressure and three million pounds tension. Tests of its operation as well as its construction, an engineering feat of the day, are fully shown in this excellent amateur picture. ■ *The Manufacture Of Carbolic Soap*, recently made by Peter A. Le Neve Foster, A.C.L., for the advertising department of F. C. Calvert & Co., Ltd., Manchester, England, shows the steps in the making of this product, beginning with the sources of raw materials and ending with the finished commodity. ■ Showing the difference between the cost and service of the inefficient plumber and that of the modern, well equipped one, C. S. Hoag, A.C.L., in Cleveland, Ohio, has recently completed a two reel film based on a story continuity which tells of a housewife's experiences with both types of workmen. Mr. Hoag plans a series of such films. ■ To display to buyers a manufacturer's line of women's garments was the profitable use of a 16mm. projector demonstrated in Los Angeles recently by Kaplan & Son who employed this method of displaying their new spring line during the market week of the Associated Apparel Manufacturers of Los Angeles, according to the Bell & Howell Co. Films of the various garments of the line were shown in colors on a portable screen. Kaplan & Son are contemplating the use of movies by their traveling salesmen who will carry swatches of the material but no garments. Advantages include the saving of considerable cost in salesmen's samples—after the original cost of the movie projector is defrayed—convenience in showing the entire line, assurance that every garment will be modeled to the best advantage with no expense for models on the road and elimination of excess baggage expense. Added to this is the attraction of a novel idea. ■ The manufacture of quilted goods for comfortables and garments will be shown in a film now being made by George H. Hildt, A.C.L., at the plant of the New Jersey Quilting Co., Jersey City, N. J. ■ C. H. Hagen, A.C.L., Appleton, Wis., is making a film on the manufacture and use in the field of farm tractors.

**Medical** ■ *Medical Films And Their Sources*, the second edition of which is now available, is a compilation indicating 16mm. films which have been produced on medical, surgical, health and hygiene subjects. Members of the medical or teaching professions interested in securing such films for showings should have a copy of this directory which is the most complete listing yet offered. Physician filmers will also find of interest the section entitled *Medical Cinematography For Amateurs*. Requests for the directory should be sent to W. F. Kruse, Bell & Howell Co., Chicago, Ill.

**School** ■ To show radio amateurs how to operate a broadcasting station is the purpose of a 600 foot teaching film being produced by Alphy L. Blais, A.C.L., radio engineer, Thetford Mines, Canada. A slight plot on which to hinge the instructive message has been chosen. ■ To teach podiatry students what constitutes a well fitting shoe and to show the effects of wearing ill fitting shoes is the purpose of an 800 foot, 16mm. subject now being filmed by Louis Lewy, M. Cp., A.C.L., director in the department of footgear, First Institute of Podiatry, N. Y. The film will show the steps in the manufacture of shoes, especial emphasis being placed on their corrective features. ■ Several thousand feet of 16mm. instruction films, used at semimonthly meetings for inactive duty training of Reserve Officers and C. M. T. C. students, have been produced by Gerald F. Gilbert, A.C.L., president of the Reading, Pa., Chapter of the Reserve Officers Association of the United States. Most used of the films is a two reel subject on the experimental mechanized force at Fort George G. Meade, Md., which gives a clear, concise view of War Department activities in mechanizing the Army and shows what could be done with such forces should the need arise. Other films are an 800 foot subject on the Infantry Weapon School at Fort George G. Meade, Md.; a 600 foot one on the training of reserve officers at the Finance School, Fort George G. Meade, Md.; a 700 foot one on the summer training of the C. M. T. C. students and reserve officers at Fort Howard, Md.; a 1400 foot one of the summer training of the antiaircraft batteries of the National Guard

[Continued on page 177]

# The camera angle

PAUL THORNDIKE

### One of the simplest yet most effective of movie devices

A MOST important consideration in the making of good movies that sometimes escapes attention is the selection of camera viewpoints—or camera angles, as they have come to be called. The proper choice of camera angles is one of the factors that determines whether a movie is cinematic art or an indifferent picture. It also helps to determine whether the film will have variety or monotony. Of course, just as there are uncountable numbers of subjects for the amateur movie camera, there are innumerable positions and angles from which they might be filmed. As a result, the exact choice of the angle for a given scene is largely a matter of the personal taste of the amateur movie maker. Probably no two expert cameraman would film the same scene from exactly the same angle and, very probably, no two critics would agree as to which was for certainty the better of the two angles. This is as it should be because, after all, movie making is a medium of self expression and there must be room for individual taste and feeling. However, this should not be construed to mean that it would make little difference as to what angle were selected for a given scene, for, on the contrary, it does make an enormous difference. It does mean that the movie maker should exercise his best possible judgment in the selection of each camera angle and that, when this is done, the resulting composition, representing his best taste, will be his own artistic expression. Some one else might do it differently but, then, so might he make an entirely different film.

From this, is appears that there are no hard and fast rules in the choice of camera angles. Indeed, the bewildered movie maker might well feel that hitting upon a very effective camera angle is largely a matter of happy inspiration. To some extent it is, but, fortunately, there are a few guides or, at least, deductions from past experiences that can provide a basis for the inspiration. First and foremost, a good camera angle should achieve a good motion picture composition. A discussion of the fundamentals of motion picture composition is, of course, a subject for another article but a few pointers may be given. For example, one of the most common errors in composition of amateur movie scenes is in the choice of a camera viewpoint that causes the horizon to bisect the picture. This is particularly noticeable in distant shots in scenics and travel films. A slight variation in camera angle would often correct this and, perhaps, bring in some object in the foreground that would add interest to the picture. A similar bit of bad composition, easily corrected by a shift in camera angle, is the exact centering of large objects in the foreground. Movement in a direct line past the camera is never so pleasant as movement past the camera at a slight angle. It takes but a small shift in the camera's position to achieve the better direction of motion.

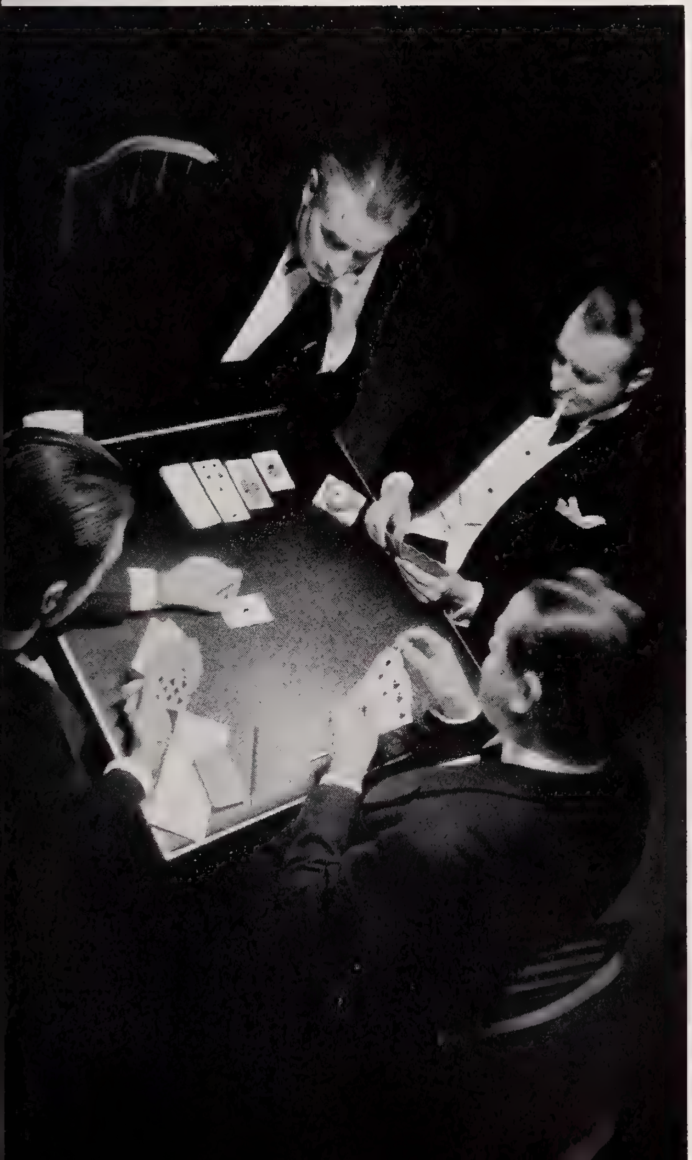
A second factor governing the choice of a camera angle is the advisability of emphasizing the subject in some way or emphasizing some particular quality of the subject. Examples are easily selected from current photoplays. An upward angle in a near shot of the heavily jowled villain emphasizes his paunchiness and, incidentally, his villany. An overhead angle shot of a bridge table will include all of the players and emphasize some particular maneuver. A normal angle could not do it half so effectively. Again, an overhead angle on the semicloseup of a flower, as the heroine stoops to pick it up, allows the audience to look at the flower from the viewpoint of the heroine. The examples can easily be extended to scenics and travel films. An upward angle on the tall building stresses its height and impressiveness. The same point applies to the steep cliffs and giant trees of western scenery and has been used to splendid advantage in several amateur western scenics. A downward angle on a long waterfall, including the pool below, emphasizes the distance of the flow and the action of the water striking the pool. The upward angle on an equestrian statue stresses the dignity and majesty of the mounted figure and the same angle in the closeup of a baby's face, as he stoops to fit blocks together, portrays his delighted concentration as no other camera position could.

A third consideration in the selection of a camera angle is the avoidance of monotony. Although amateur movie makers are now more conscious of camera angles than ever hitherto and although films displaying expert selection of camera viewpoints are being screened every day,

[Continued on page 172]

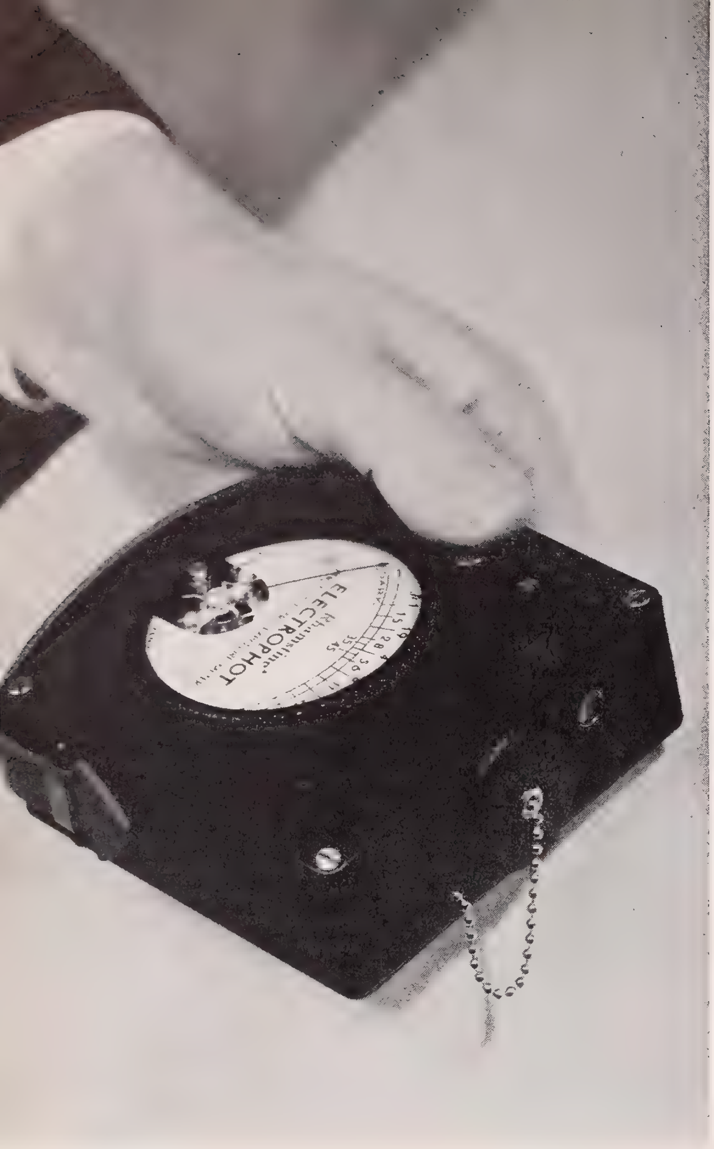
Emphasis is given a scene by choice of telling camera angle

on Bruehl, courtesy of Weber and Heilbroner



# News of the industry

## Answers the query, "What's new?" for amateur and dealer



J. Thomas Rhamstine*

Newest Rhamstine photoelectric meter features viewfinder

**Katherine L. Noone retires ■** MOVIE MAKERS announces with much regret that Miss Katherine L. Noone, who has been its advertising manager since the first number and whose fine efforts have contributed so significantly to its success as an advertising medium for the amateur movie industry, has resigned, effective April 15. Miss Noone will leave New York City and will retire to her home in Massachusetts. This magazine expresses for itself and for the entire amateur movie industry all good wishes to Miss Noone. After her departure, Miss Noone's duties will be assumed by Arthur L. Gale and will be carried on by him in addition to his other responsibilities as continuity and club consultant for the Amateur Cinema League and as continuity and club editor for MOVIE MAKERS.

**Super Kodacolor ■** Color minded amateurs to whom the open season will offer new chromatic possibilities will be delighted with the introduction of the new supersensitive Kodacolor film which, it is stated, will give greatly increased latitude to all shots made with this popular color process and provide a range beyond the "direct sunlight" scope of regular Kodacolor film. With the new film, it is possible to take color shots on slightly cloudy days or in open shade *at normal speed.* For shots in bright sunlight, one of the two regular neutral density filters is used according to the simple directions packed with each roll of the new film. No change in camera or projector is necessary to take and project the new speed Kodacolor.

**New Filmo ■** As one means of marking its Silver Anniversary this month, the firm of Bell & Howell, Chicago, offers a new, simplified, lower priced projector to meet the requirements of those who are anxious to realize the advantages of a fine projector at a medium figure. The new Model M is a single control machine and in appearance is very much like the Model 57. Brilliant screen illumination is said to be obtained, even for large audiences, through the use of the 300 watt, 110 volt projection lamp. The new projector is mounted on a broad aluminum base which forms the bottom of its carrying case. For storage or transport, the cover of the case is set down over the fully erected projector and clamped in place. The case, which is of leather covered, black fabric, has additional compartments for films, reels and projector accessories. The film may be rapidly rewound by means of a geared, hand rewind. Large sprockets and perfected film moving mechanism are said to insure against film damage. Projection lenses are interchangeable and the machine is licensed for and adaptable to Kodacolor. The Model M has the standard Bell & Howell single tooth intermittent claw but may be provided with a double tooth claw on request. When so provided, it will be known as the Model N. The price of either model is $150 with case.

**Three Da-Lites ■** The well known Da-Lite Screen Company of 2721 N. Crawford Avenue, Chicago, has recently introduced three new screen fabrications: the Da-Lite Model F, in which the bead projection surface is held in position by a pair of folding feet; the Da-Lite Model A, which possesses the features of a specially rigid, collapsible floor stand, a patented stretching device to insure a taut projection surface under all conditions and a unique mechanism for automatically erecting the screen; the Model A Da-Tex, a collapsible, portable screen for rear projection which incorporates a special, translucent material developed for this purpose. The Model A Da-Tex has the self erecting and flat stretching features and may be had in floor or table models.

**Stewart-Warner ■** In a recent inspection at the offices of the Commonwealth Radio Co., Eastern distributors for the firm of Stewart-Warner of Chicago, the latest product of the company proved to be a most interesting 16mm. projector which comes complete with fabric case and thirty three by forty inch collapsible, silver screen. The projector has straight line film travel and is of conventional design as regards film moving mechanism. In shape, however, it is unusual, the lamp house being integral with the mechanism housing. Threading and gate portions are illuminated at

[Continued on page 168]

# Sailing south

LESLIE FAIRCHILD

## What a cine meant to this traveler to Spanish Honduras

ONLY the most hazy impressions of many travel experiences are engraved on my memory. Delightful scenes and incidents that were once so vivid are gradually being crowded from mind by more recent happenings. It is true that I can recall outstanding events but time has robbed them of their glowing reality. Dozens of snap shots, taken with the hope of capturing some of the romance and glamour of exotic places, are greatly cherished but somehow they have lost their power to arouse the full appreciation of what I have seen. They fail to recreate the action, so vital in helping one to relive the scenes of travels. But fortunately, on a recent vacation in Spanish Honduras, I was privileged to carry a movie camera and this enabled me to capture its everchanging panorama, so that, now, on the screen, I can recreate turquoise seas breaking white and foamy on tropical shores and the rhythmic sway of stately palms, bring back the smiles of friendly souls whom I will probably never see again and the native market places teeming with multicolored life.

What marvelous opportunities for recording action on the voyage there! Someone spied a sail on the offing. Word went quickly around that it was a square rigger under full sail. There was a grand scramble on deck to view this glorious spectacle. Closer and closer the great ship came towards us with her mighty spread of canvas. It was the Barque Ponape of Mariehomn. What a thrill! We watched her for a long time until she became but a speck on the horizon. Some recorded the event on the retina of their eyes, others made snap shots, but foot after foot of 16mm. film rolled through my movie camera, recording faithfully every puff of wind that struck her square sails, every wave that crossed her bow.

"Look!" someone shouted. "Where?" A herd of porpoise were pursuing our ship. There they came racing and leaping at a terrific speed from all directions. These great fish were making for the bow of the boat where they madly raced along with us. Some of them rolled from side to side as though they had become drunk from the speed. Then, suddenly, they would leap out of the water, showing their glistening bodies. "Look!" cried someone, "there goes a baby porpoise swimming right alongside its mother." And, in a jiffy, I was excitedly hanging over the bow of the boat, frantically shooting this domestic idyl of the deep.

The clanking anchor chain broke the quiet. The good ship Cefalu, after 2,000 miles, had come to rest in one of the most romantic settings I had ever seen. The blue of the water, the palm fringed shores, backed by rugged mountains whose lofty peaks lost themselves in the fleecy clouds above, were of exotic beauty. Here was an opportunity to make a glorious panorama. The palm speckled beach, the little town of LaCieba close to the water's edge, the steamship wharf jutting out into the water, sea birds flying overhead about the great steamer, Bonita Peak rising 8,000 feet above the Caribbean—all quiet, peaceful, serene.

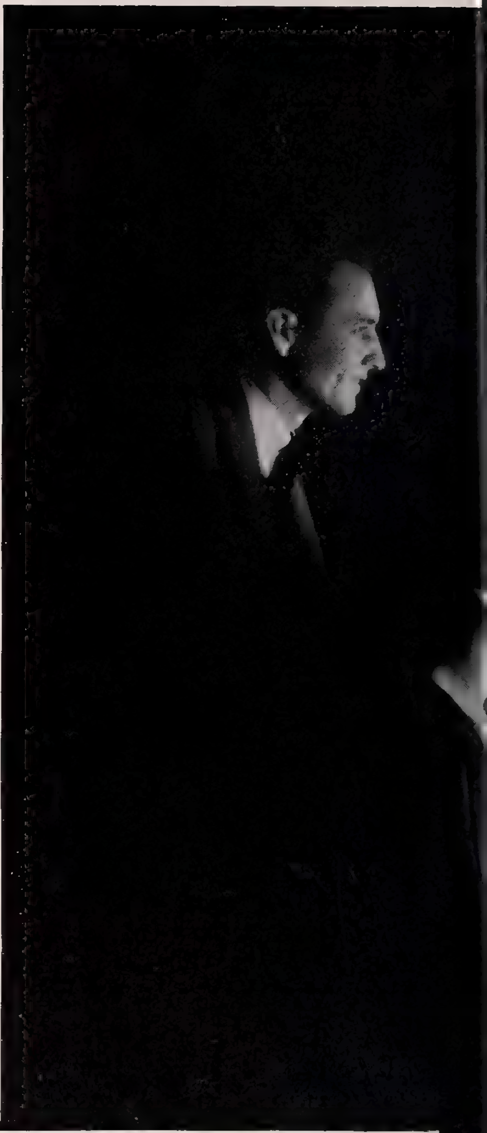
A few moments after landing found me grinding out yards of film from the back platform of the narrow gauge train as it rumbled over the long pier, through the quaint town, past picturesque huts, banana plantations, coconut groves, native settlements nestling among the hills and unsurpassed mountain scenery. Then we arrived at Sambo Creek, where, from a high trestle, I dizzily stood photographing the beautiful stream that flowed below.

A visit was made to a Carib Indian Village close to the sea. Thatched huts, stately palms, naked native children who begged for "buffalos" and not pennies, boats hewn from solid logs, scrawny yellow dogs that looked like foot scrapers—these were corking cine subjects. One high spot was filming the thatching of a house for a bride to be. The workers on the roof were anything but pleased at my efforts to immortalize their labor on the silver screen. They shouted and gesticulated at me but a friendly native urged me to grind out the picture, as he said it was a rare opportunity. I am not sure but what they thought I was covering them with a machine gun rather than a movie camera. Looking through the finder of my camera and backing up so that the field of vision would take in as much of the village as possible, I unconsciously took one step too far and

[Continued on page 167]

"Sea birds flying overhead about the great steamer—"

Ewing Ga



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In Model K you have a movie camera that is unquestionably the finest Ciné-Kodak ever built. An outstanding feature of this versatile model is its interchangeability of lenses. For the "K" is equipped with a special lens mount that permits you to switch from your *f*.3.5 lens or *f*.1.9 to the 15 mm. *f*.2.7 Wide Angle or the 3-inch or 4-inch, *f*.4.5 Telephoto lens . . . easily, instantly.

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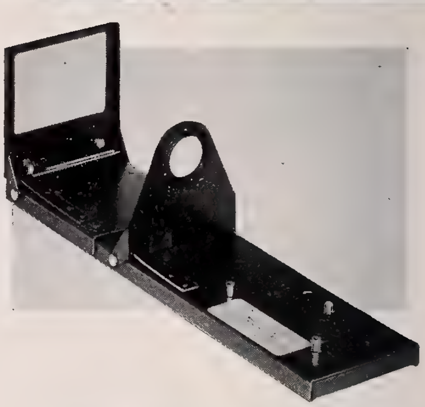
Any Ciné-Kodak dealer will gladly demonstrate these companion "K's" for you. Ciné-Kodak K, *f*.1.9 is $150; with *f*.3.5 lens, $110. Carrying case is included. Kodascope K, costs $160, or $175 with carrying case. Either or both can be purchased on easy terms.



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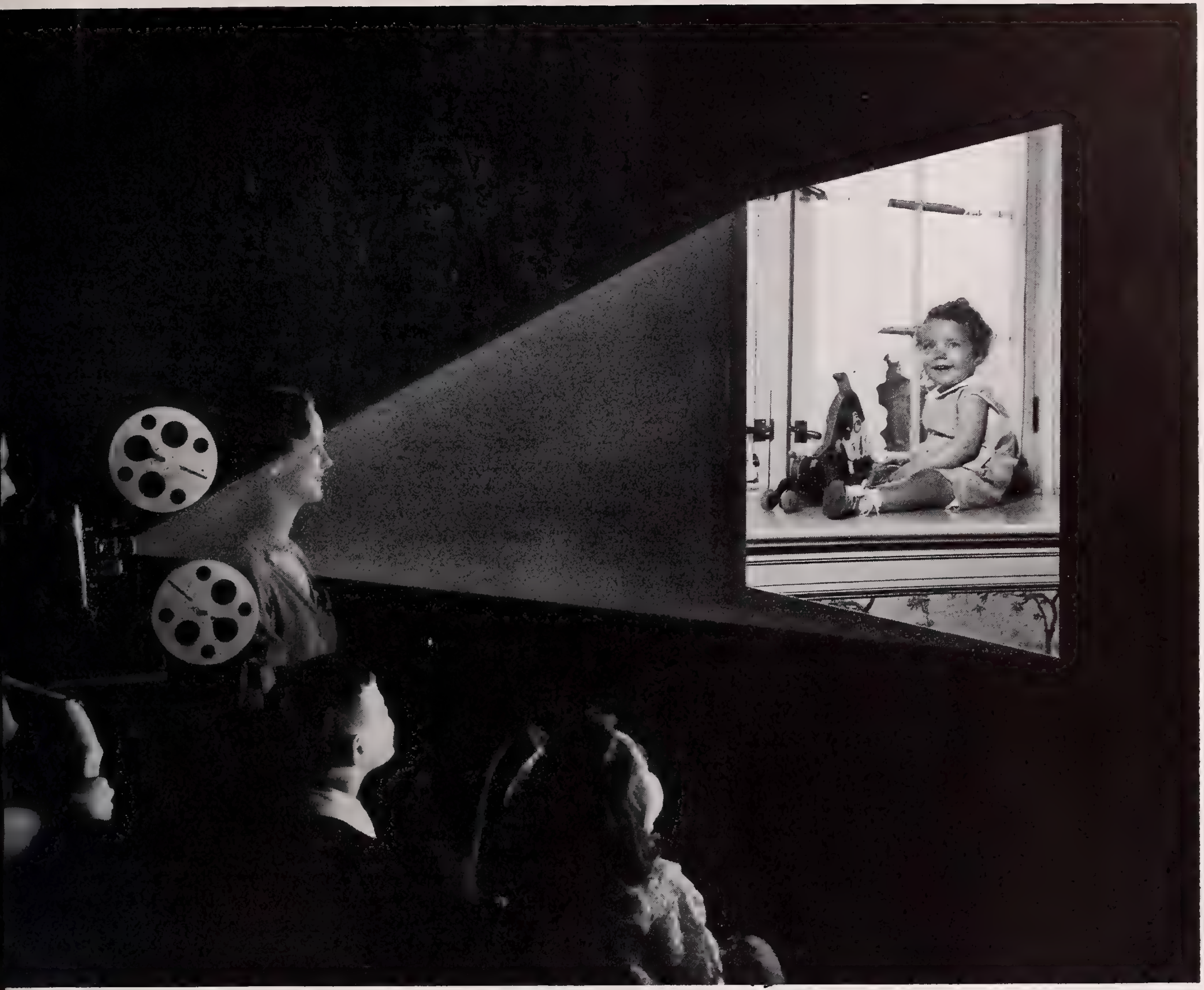

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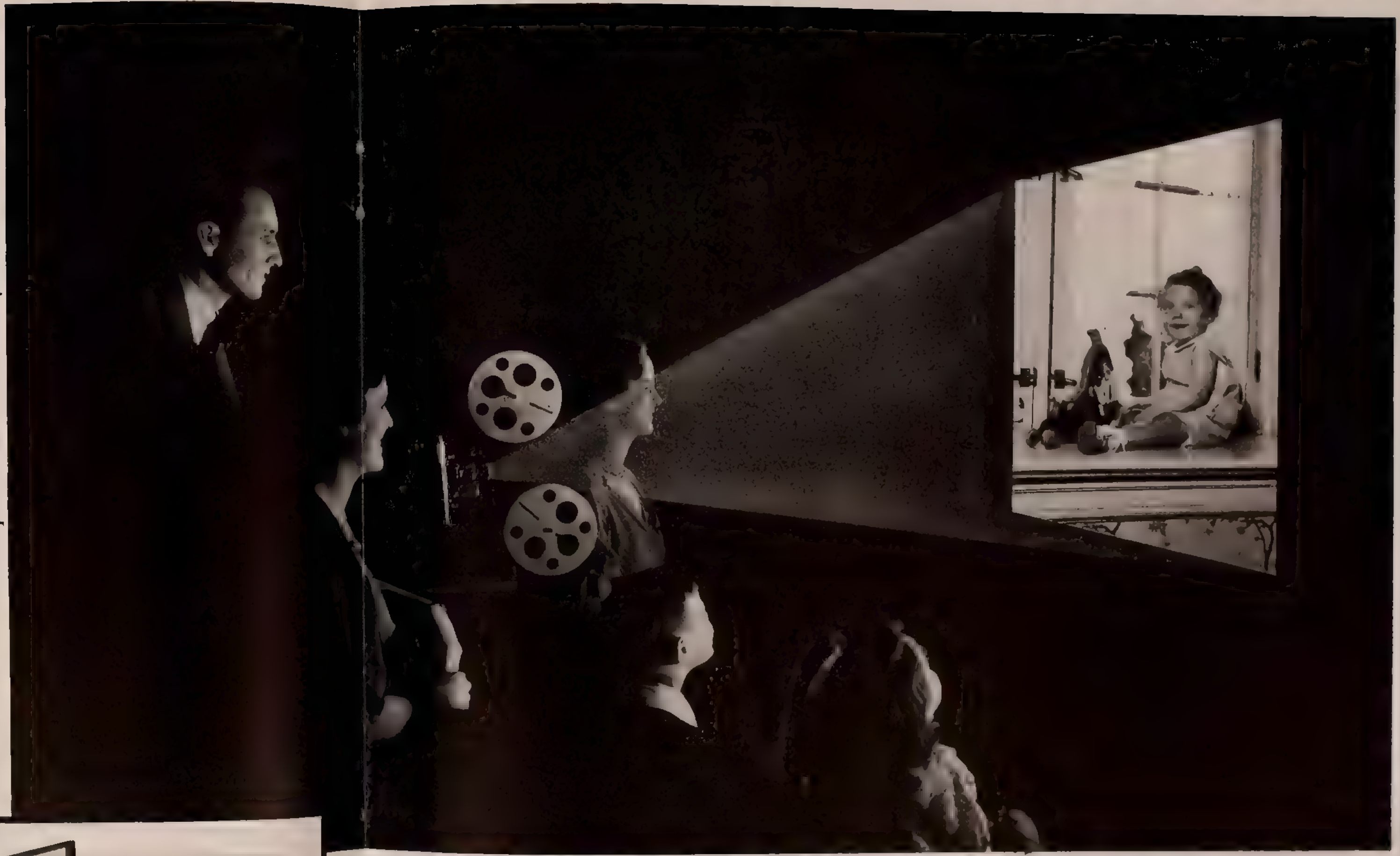

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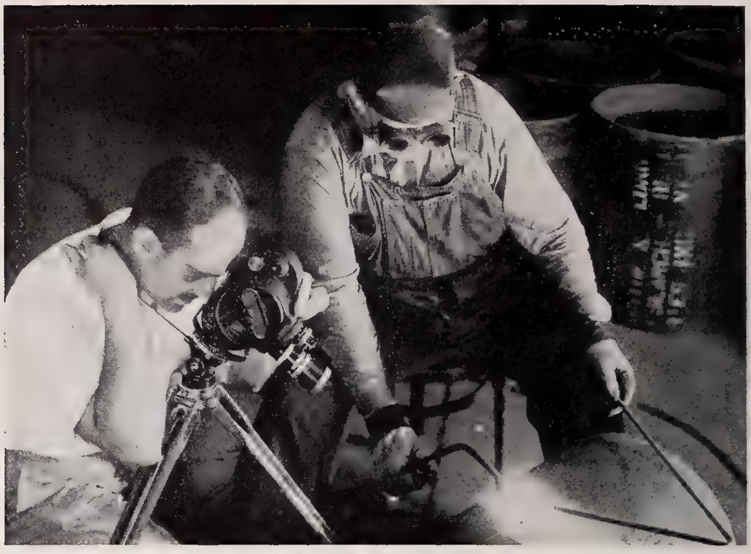

Union Carbide and Carbon Research Labs., Inc.

## Gas Welding in Kodacolor

CHARLES J. CARBONARO

SOME TIME ago, the writer had the opportunity of filming acetylene gas welding in its natural color or, rather, as it is seen through a welder's goggles. As the experiences connected with this work are a little out of the ordinary, they may prove of value to other amateurs and also to those who may be interested in knowing of a technical application of the Kodacolor process.

A preliminary test was made using an entire fifty foot roll exposed at various camera speeds and sent to the Eastman Laboratories for processing. The results of this test were disappointing due to the fact that the intense bluish white color of the flame predominated. This threw the color values off balance and caused a corresponding loss of detail in the so called "puddle" of molten metal. For this reason it became necessary to experiment with supplementary filters, their purpose being not only to suppress the excessive blue but to prevent overexposure. The gelatine film type of filter proved the most successful because it could be cut to the shape and size of the Kodacolor filter and held in place very conveniently by the ratio diaphragm supplied with each roll of Kodacolor film. This type of filter also eliminated two extra glass surfaces. The filters used in these tests were the K1, K2, K3 and G of the Wratten and Wainwright series. The K3 was found the most satisfactory when used in connection with both the neutral density filters supplied with the Kodacolor filter outfit. This combination at a camera speed of sixty four frames per second resulted in the colors one would see through a welder's goggles. The semislow motion effect helped the picture considerably as it plainly showed the bubbling of the molten metal "puddle."

The fact was also considered that, if an entire fifty foot roll was exposed for each experiment and sent to Eastman for processing, the experiments would have proved too costly and too protracted. It became necessary, therefore, to devise a scheme for shorter exposures and immediate processing so that every test could be projected before another was attempted. This was accomplished, using the formulae prescribed by the Agfa Company for their color plates, and the results obtained were perfectly satisfactory. When these test strips were compared with each other and the one that gave the best results was selected, an entire fifty foot roll was exposed under the same conditions as the one selected, the only difference being that this roll was sent to the Eastman Kodak Company for processing.

Inasmuch as the working distance between camera and torch was only a matter of twelve inches, the camera had to be protected from the heat and flying sparks. A sheet of transite, with a hole large enough to admit the lens, was nailed to a frame. This was placed in front of camera and tripod, which arrangement afforded adequate protection but it was helped further by a fan which blew away any stray sparks.

The writer is greatly pleased with this short subject not only because of its faithful color reproduction but also because it shows the successful application of the Kodacolor process to a problem generally considered beyond the average amateur's range. An authority on welding, on seeing this picture, had the following comments to make. "The pictures were very splendid, indeed. They seemed to us to show, with a very minimum of inaccuracy, exactly what goes on in the welding puddle and, in addition to being of exceedingly great technical value to the student of welding, they seem to us to be remarkable simply as pictures."

## Movies versus animated snapshots

[Continued from page 153]

field of the camera's lens, pull the wagon in with a strong white thread. The children are shown from outside the house as they peer through a window and, then, as they come out, seat themselves on the wagon and start off.

They are next shown at the top of the coasting hill as they shove off and ride to the bottom. In the middle of this shot, splice a view made by the cameraman from the front of the wagon as it descends the smoothest section of the hill. Then show the youngsters trudging up the hill. Again, show them rolling down and, at the bottom, regarding the difficult climb to the top. The boy has an idea; they turn the wagon about, climb upon it and scoot up magically. This is accomplished by filming them with an inverted camera as they coast down the last fifty feet of the hill with the wagon turned backward. And then follow this scene with another inverted camera shot previously made from the rear of the wagon as it rolls down the hill. Both of these shots, of course, are reversed in the film reel.

## For flying filmers

[Continued from page 148]

engine just outside his window but also complete landing gear equipment and all the struts pertaining thereto, making it quite impossible for satisfactory pictures to be secured. In certain of these planes, sliding windows will be found which will permit pictures to be taken from inside the cabin, keeping the entire camera and operator inside the ship and, therefore, not involving any difficulties with the propeller blast.

In contrast to this, if an open ship is used for the taking of pictures, the operator will have to contend with this propeller blast. It is equivalent to the speed of the airplane and, if that is going eighty miles an hour, it will readily be seen to be a great hindrance, as a camera necessarily has to be held more or less at right angles over the side and the operator must bear the brunt of all this breeze.

One other important factor in the taking of good pictures is the visibility. It will be found in most parts of the country that good clear days only occur when the wind is blowing from either the north or northwest and, while the temperature will always be found much colder on these days, the visibility will always be fifteen miles or greater. In contrast to this, pictures taken when the wind is south or southwest, particularly along the eastern seaboard, are nearly always hazy and of poor quality.

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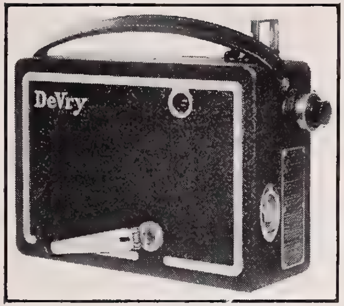

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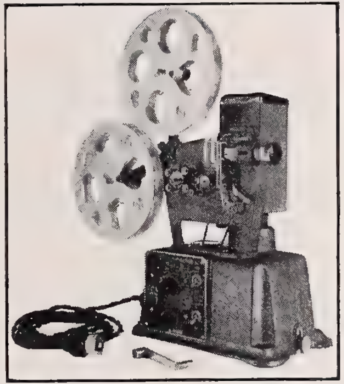

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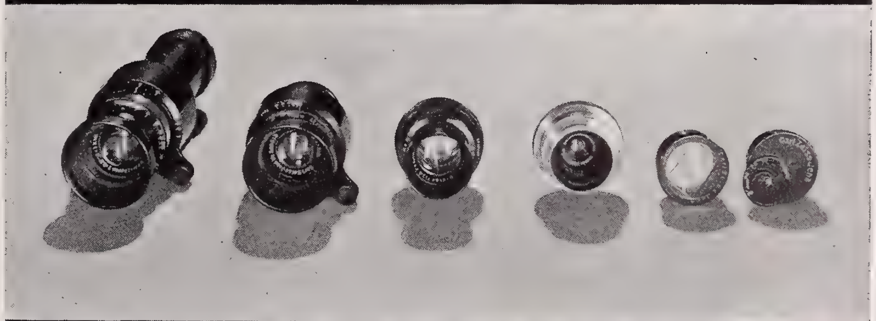

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# How to plan a social welfare film

ARTHUR L. GALE

## An analysis of the problems to be met, with their answers

SOME amateur made welfare films have achieved such notable success and have accomplished so much good that any movie maker undertaking a picture of this type can be certain that he has a happy precedent. The film is one of the best mediums possible in which to present social problems, to publicize relief plans or to ask for definite support for specific welfare programs. Amateur movies provide welfare workers with a flexible medium that can be directly controlled. A good amateur made movie is such a potent aid in a welfare money raising or publicity campaign that one is inclined to look for the fly in the ointment—and with justification, for there are problems that one is sure to meet in one form or another in making a first welfare picture. Perhaps it would be more exact to say that there is one problem with many different facets. It makes its first appearance when the question arises as to what the finished picture should be like. In short, the problem is the customary one of selection and rejection of possible material, familiar to every movie maker who has been conscious of the possible effect of his films on his audiences. But here there are new factors in the equation, for the accomplishment of a specific object rather than general entertainment is the purpose of the picture.

Although it might seem a rather roundabout method, the best way of attacking the problem and making a really good amateur publicity picture is to analyze the proposed film, step by step. The first point to determine is what the specific purpose of the reel is to be. It may be that the most important service the film could render would be to loosen the pocket book of the audiences and to secure donations, gifts or bequests for the charity project. It may be that the end of the film would be to inform the general public of certain bad conditions in a given district or generally to publicize the work of some relief organization.

Often, it seems desirable that the film should serve several purposes at once. However, the more definitely one can select one of them as being the most important, the better chance there is of achieving the object. There may be subsidiary purposes but they should not confuse the main issue. For example, after study, it might become apparent that the real object of a given film would be to publicize the activities of the Blank Charities. Any gifts or bequests that the picture stimulated would be gratefully received but the main purpose would be to present the organization's activities to a poorly informed public.

Another consideration is the type of audience to which the picture is to appeal. If to children, then a simple direct dramatic treament would be best. If to cultivated adults, then, perhaps, a straight, nondramatic presentation would be indicated. However, considerations of audience type are not so important as are the objects to be achieved by the film.

After decision as to the purpose of the picture, the next step is the selection of a continuity treatment. There are two general choices—dramatic and nondramatic. The dramatic picture presents a story that, for example, may illustrate the services of the organization or the need for financial aid. The nondramatic is a straight presentation of the work without the use of a story and with titles tieing the picture together and pointing out the ideas to be emphasized. The straight presentation is obviously more simple to film. On the other hand, the dramatic treatment is often the more effective. It makes the stronger appeal if the purpose of the film is to raise money. It has the advantage of a better hold on the audience's attention. Hence it is particularly useful in instances where the audience is not familiar with the organization's work.

The straight treatment is more flexible and it is possible to include more details in it. Thus, if the organization or charity to be presented in the picture is complex and many phased, it is very probable that a straight treatment would be better. Another advantage of this method of approach is that it offers better opportunity in titles to include statistics or useful facts. These often seem out of place in a story film. In choosing between the two types of treatment, one should take into consideration that the dramatic approach requires complete control over the "actors," backgrounds and settings. If there is any possibility that these factors might be unexpectedly shifted during the filming, it is better to sacrifice the advantage of the story treatment for the simplicity of straight presentation. After the preliminary analysis, the first step is to prepare [Continued on page 164]

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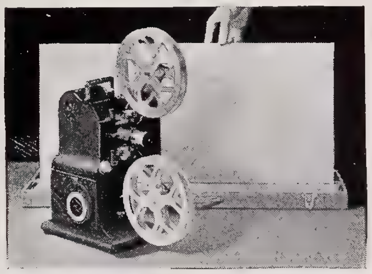

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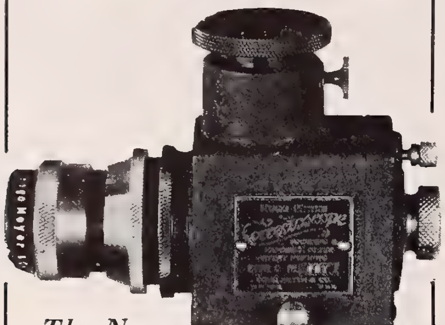

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## How to plan a social welfare film

[Continued from page 162]

an outline or synopsis of the picture. During this stage, all of the action and general scenes that will make up the finished film should be determined. Only action and subjects that forcibly support the picture's theme or thesis should be selected. The work of social service organizations has so many ramifications and hence so much possible material that there is very often a great temptation to include far too much. Members of the board, department heads and even private citizens will have many suggestions—perhaps all of them worthwhile—but no one picture can accomplish everything and the less important items must be eliminated. The success or failure of the film will depend upon the power of those sponsoring it to cling to the main theme and to reject material, however interesting, that does not advance it.

Everyone who has power of veto should be consulted during the preparation of the outline so that, when finished, in as far as humanly possible to avoid it, there will not be capricious changes and last minute ideas. Unless an agreement can be reached, there is always the danger of proposals of changes in the plan that, at the least, will waste many feet of film and, in some instances, completely ruin the whole picture. The amateur movie maker will often have to deal with people who know little of the limitations and the possibilities of movies and he will often face impractical proposals from well meaning social workers. The best solution is to analyze such a proposal step by step with its sponsor and point out why it is not suitable for the motion picture medium or why it will not fit in with the picture.

Another problem arises from the fact that often social workers are eager to make their organization's film represent the best and most approved social technique. This is as it should be and there is no reason why the action should not be presented in accordance with approved methods but one should guard against going out of the way arbitrarily to include extra action to display this technique. If the picture is being made for the instruction of social welfare workers, that is one thing but, if the picture is being made for the general public, the question of making a complete presentation of the best social service technique is not so important as awakening public interest in the work being done or securing contributions with which to carry it on.

If the treatment is to be dramatic, the simpler the story form the better for, after all, the story is not an end in itself but, rather, a medium for the indirect presentation of certain points. Sometimes a great deal of time is wasted in seeking some unusual story treatment. Admittedly, many of the formulae treatments are trite and overworked but, nevertheless, they still continue to serve. Such very simple plot ideas as the one that shows what happens to the youngster who takes care of his health and what happens to the youngster who does not or the story that presents the misery of a family before social relief and then shows what happens after relief is administered, are very often the best story forms that can be used. The individuality of the particular organization sponsoring them and the verisimilitude gained by the use of actual sets and real case histories will give these old formulae new meaning and will overcome their triteness.

After the outline has been discussed and has reached its final form, prepare a scenario or list of scenes, following the same technique in scenarization as with any other picture. For the purpose of filling out the plan, rough title wordings should be included in their proper places. After the filming is completed, these title wordings can be polished before the titles are made.

The most important consideration to remember in making a propaganda picture is that, effective as the motion picture medium is, it is also limited in scope and that one picture cannot accomplish everything. Detailed aid in the preparation of the plot outline and the scenario is available to A. C. L. members from the League's continuity consultant.

## Deep sea filming indoors

[Continued from page 149]

lens, wide open, at normal speed of sixteen. Either procedure will give approximately the same exposure. You will need this maximum exposure as you are shooting through glass and water which absorb a great deal of light and thus reduce its actinic value. When running the camera at half speed, the action of the fish will not be noticeably speeded up as most of them are slow moving and some quite lethargic.

Practically all large aquaria of other localities house their specimens under almost the same conditions as the New York Aquarium.

Many amateur cinematographers, however, cannot photograph large aquaria. Nevertheless, a visit to a nearby pet shop, bird store, sea food restaurant or even fish market should offer some opportunity. If you are at all anxious and willing to do the unusual, by careful inquiry, you will be sure to find someone willing to cooperate with you in obtaining pictures of this type. If you are so fortunate as to have a small aquarium at home, you can build your own setting and background with a neutral colored drop, small rocks or pebbles, sand and plant life. Do not attempt to photograph through circular or globe like glass tanks, as you will encounter reflections of all sorts, including your own. The tank should be oblong or square in shape, although it may have rounded ends, as do some artistic bowls. The larger it is, the better and, of course, the larger the variety of fish, the merrier the movie making.

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## Visualizing the thrills of fishing

[Continued from page 152]

fisherman putting his thumb to his lip as it becomes blistered in checking the reel. After this closeup, cut back to scenes of the angler playing the fish. Another big closeup should be of the fisherman's eyes, side view, as he watches intently the spot where the line enters the water (unlike the usual scene of the camera focused on the water at this stage). Reeling in will also fill the screen, the convincingness of the shot depending on the tempo of the genuine action. Closeups of this kind are not self explanatory, which is the reason why they cannot be cut too short, unlike a shot showing a man's face in a crowd. Similarly, large closeups of the fly book, teasers and lures will add the details without which thrill is lacking.

On the other hand, casting obviously requires a long shot, followed by a nearer shot of the spot where the line enters the water—the shady retreat at the foot of a tree or by the lily pads where the fish are known to bite.

For the home coming sequence, there are as many possibilities as there are homes and anglers. The wife may be seated expectantly in front of the campfire, cleaning a huge frying pan, ready for the catch. From behind some trees, the fisherman appears in a very long shot. In a closeup, he is seen still approaching, cupping his hand and calling. Cut back to the wife who hears, turns, runs towards him. She tries to kiss him but he proudly thrusts the fish right in front of his face and she, unintentionally, has to kiss the fish. (This has to be well rehearsed.) She takes the fish, congratulates him and goes to the campfire. There she surreptitiously measures the biggest. As she is doing so, she overhears something and her mouth (closeup of her face) forms a big *Oh!* Cut to the man who is telling a third party about the size of his catch —*This big!* Wife turns her head, sees his gesture, takes up the foot rule and, holding it in her left hand, indicates with her right how much longer it would have to be to measure up to his notion of his catch. Fade out.

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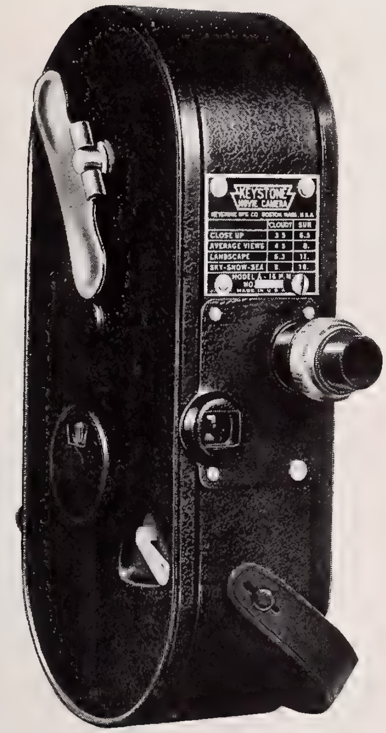

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# Film fights hay fever

HERBERT J. RINKEL, M.D.

### Natural color films found best in this educational work

IN THE past year, we at Balyeat Hay Fever and Asthma Clinic, Oklahoma City, Okla., have been using 16mm. film to present the subject of hay fever and asthma to various medical groups. Our original film, a thousand feet of Kodacolor, was made primarily to present the subject of hay fever and asthma in children to the Pediatric Section of the Southern Medical Association at Louisville in 1930. Since that time, we have also prepared a four hundred foot reel in black and white depicting the distribution and importance of the paper mulberry (*Papyrius papyifera Kuntze*) as a cause of hay fever and asthma in the United States.

Our decision to use motion picture film was based primarily on the fact that we needed a better means of presenting a subject in color than was available through the medium of photographs in natural color. It is practically impossible to present certain phases of our work without the use of color and, because of the long exposure required with natural color plates, we decided to use Kodacolor film. The primary purpose of preparing the reel was to present the various causes of hay fever and asthma. This required the identification, habitat and characteristics of the various trees, grasses, weeds and plants, as well as the common animal danders, rare animal danders, incidental proteins and foods. All of this we tried to do in an interesting as well as scientific manner.

In depicting plant life, our first purpose was to show the natural habitat of the plant. This, by necessity, included a distant or semidistant view and, in each instance, was followed by a semicloseup and, finally, a closeup on the title writer. By means of the closeup, we were able to demonstrate certain features of plants that are of interest from a botanical standpoint and, in turn, have a definite influence on the role of these plants in causing hay fever and asthma. Probably the most interesting weed covered was the Russian thistle which grows to enormous size on the plains of Texas and western Kansas. To demonstrate this, we had a group of children hide behind the bush and walk out one at a time. Since this scene could be faked, we followed it immediately by removing the bush and showing that it was large enough to conceal eight children. Russian thistle plays a peculiar part in the cause of hay fever and asthma, inasmuch as the pollen that is not destroyed through the winter may be released in the springtime. This is due to the fact that high winds are encountered during March and April. We were, therefore, forced to wait until March and, on a particularly windy day, were able to photograph the plants tumbling across the plains. We feel that a natural color photograph presenting such a natural phenomenon will impress the audience a great deal more than would the simple statement of fact without illustration.

Another point in the preparation of the reel, that is of considerable interest, is the role of grass in rose hay fever. Here a simple shot showing roses in bloom, with a panoramic view to the side of the rose bush showing grass in a closeup, puts over a medical fact of common knowledge.

Without doubt the most beautiful part of our reel is the butterfly scene and its use is based upon the well known fact that any plant which attracts the bee or the butterfly will not, in its normal habitat, cause hay fever and asthma. This scene was shot by mounting the camera on the title writer and focusing a head of goldenrod. The camera was then started and the butterfly scene was obtained in its natural state. I am quite sure that men who see this film will not forget the point for the simple reason that it is presented in a very beautiful and yet scientific manner.

In preparing the portion of the film dealing with the various animal danders, it was our purpose to show animal contact, for example, the man who is milking, the boy who must tie up the calf, the man who curries the horse, etc. This, however, concerns a relatively small percent of our patients. Therefore, we pass from normal contact to contact with these same animal danders in the home, that is, the cattle hair pad under the rug, the horse hair in coats, mattresses, etc. This same plan was used for all of the various animal danders. By going to the zoo, we were able to photograph a number of the rare animals which have in times past been a cause of difficulty. All of our illustrations were authentic, a fact which helps in driving home the lesson.

Photographing of foods involved no special technique, except that we aimed to group them botanically, that is, all legumes were demonstrated

[Continued on next page]

Bell & Howe

Utilizing a title writer in shooting sequence on grasses together, all the *Rosaceae*, etc.

In presenting the various incidental proteins, we were confronted with the problem of creating interest. There is nothing especially absorbing in seeing a box of fly powder, nor in being told that it could cause hay fever. A group of house ants was, therefore, photographed on the title writer. This view on the screen naturally created interest and, while there was considerable interest in the crowd as to why they were viewing ants, we then presented pyrethrum being applied to exterminate the ants. This, in turn, carried the point as to how and why pyrethrum is a common cause of difficulty to those sensitive to the Composite group.

In orris root, another and by far the most important of the incidental proteins, we used a similar plan. We first showed a scene of the iris plant, the rhizome of which is used to make orris root. The common uses of orris root were then depicted and then the common contact, for instance, in churches, stores and theaters. This scene is particularly interesting because we were able to combine scenes not only of local but of national interest.

In photographing the various skin lesions, we have been particularly pleased with the fact that the closeups were uniformly excellent and it is for this reason that Kodacolor lends itself so well to our use. By using the title writer, we have been able to photograph the formation of hives, thus showing to the audience the natural development of pseudopodia, hive formation and erythema, following the injection of a small amount of horse serum. This scene was made by taking a single exposure at five and ten second intervals over a period of forty five minutes. Since the camera was approximately fourteen inches from the object, it is obvious that the patient had to be placed in a comfortable position and the part being photographed maintained in the same position. This was made possible by using the arm and strapping it with adhesive to a solid support. While it is a little more difficult to photograph the skin lesions than other types of work, when the camera is correctly handled, the results are excellent. As a rule we used a No. 1 or No. 2 neutral density filter.

In making our film, we took the liberty of putting in scenes that would create interest. We feel this was perfectly legitimate, inasmuch as the presentation of the subject matter was always on a thoroughly scientific basis.

In filming Kodacolor, we found that our best scenes were obtained on days following a rain, that is, when the sky was unusually clear. And the use of closeups, especially with Kodacolor, should be stressed as they constituted the most satisfactory part of our film.

Our titles were made in all cases by using block letters. These were first shellacked and then colored with the desired shade of show card paint. The opening title was first set up in yellow and then changed through blue to red, a single letter at a time. This was accomplished by single exposure, changing one letter with each exposure. By marking the letters on the board, perfect alignment was secured. In a number of instances, we used the block letters in titles superimposed on the presentation of the subject. As a rule, titles are apt to be uninteresting if too long; therefore, we kept them to a minimum throughout the film.

In every case where possible we used animation rather than a strict graph as we felt this would better maintain interest and attention. For example, in demonstrating the pollen curves for Oklahoma City, Kansas City and Chicago for the summer of 1926, light depressions were made over the surface of the chart. These depressions were about three eighths inch apart and represented one day's time. By using three different colored paints and painting the distance between each one of these depressions for each single exposure, we obtained a very satisfactory animated graph.

## Sailing south

[Continued from page 157]

fell "kaplunk" into a native refuse pit about five feet in diameter and six feet deep. Down I went with the camera on top of me. When I looked up with startled surprise, there was a group of grinning blacks gazing over the edge of the hole enjoying my misfortune to the fullest. I felt like a missionary who had been thrown into a cannibal pot.

When it was sailing time again, our vacation in that land of romantic grandeur came to an end—at least for some passengers—but in my stateroom were 1,000 feet of 16mm. film upon which had been permanently recorded the beauties of its enchanted scenes.

## Publication reviews

**"American Annual"** ■ This well known yearbook, published by the American Photographic Publishing Company, 428 Newbury Street, Boston, Mass., contains much that is of interest to the amateur cinematographer. Besides the pick of the year's salon stills, which often suggest valuable compositional ideas for use in movies, there are articles of timely interest, including one on *Recent Advances In The 16mm. Field* by R. Fawn Mitchell of the Bell & Howell Company. The *Annual* contains about 300 pages.

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## News of the industry

[Continued from page 156]

all times by an automatic pilot light which functions whenever the main lamp is not burning. Illumination is provided by the new 500 watt lamp which, on demonstration, gave a very brilliant screen image. Ventilation facilities of the new machine are specially suited to the requirements of this lamp which is of the prefocused type and slightly larger in diameter than similar lamps of lower wattage. A universal motor makes the machine equally effective on A.C. or D.C. All operating controls are mounted on a panel at the back of the machine; these include reversing switch, separate control for light and speed control. The machine will rewind film at high speed through a special declutching arrangement. A coupling for sound mechanism drive, light weight and centralized oiling are other features. The price will be $125, complete with case and screen.

**Photoflood** ■ The General Electric Company, famous makers of lamps and electrical material, now offers to the amateur movie maker and still photographer a new interior lighting bulb with most favorable characteristics. In actinic value, the Mazda Photoflood lamp offers a striking evidence of the research which has resulted in a bulb of relatively low wattage, producing, it is said, an amount of light comparable with that given by seven to eight 100 watt bulbs. The Photoflood bulb definitely replaces the former 64 volt bulb used for the same purpose, costs less and is more efficient. The size is slightly smaller, too, the overall length being about four and three quarters inches as compared to six inches in the former bulb. The life of the new bulb is stated to be 120 minutes at 115 volts or two hours' average burning time. Of course, the bulb should be lit only when actually taking pictures in order to conserve its life. It is stated that, with the *f*/1.9 lens and superspeed film, one lamp in reflector will be adequate for subjects up to ten feet from the lamp; at *f*/3.5, two lamps would be required at six feet and three at ten feet. More than five of these lamps should not be used on one circuit. The new Photoflood bulb, the logical complement of superspeed film indoors, now offers to movie makers greater home movie making possibilities than ever before.

**Cine Art sales** ■ Coincident with a general and attractive reduction in price on all Cine Art library films, Hollywood Film Enterprises, Inc., 6060 Sunset Boulevard, Hollywood, Calif., announce a new, direct from producer to consumer sales policy for these subjects. A complete list of hundreds of sound and silent pictures will be sent to anyone who makes his request directly to the Hollywood office from which the films also may be obtained.

**H.M.S. Matte Box** ■ A combination miniature matte box, filter holder and lens sunshade is offered the amateur by Home Movie Scenarios, Inc., of 1220 Guaranty Building, Hollywood, Calif. This little gadget will provide amateur camerists with the same type of sunshade as used by the professional cameramen and, in addition, carries a slot for the insertion of the color and effect filters manufactured by a prominent Los Angeles firm. The device may also be used for certain kinds of matte work. It is well made and simple to use, being adaptable to the lens mount of any camera.

Jean Harlow uses latest of lights, the G. E. Photoflood lamp, in filming her father

General Electric

**Sound on 16** ■ At a further, recent demonstration of the wonderful, new 16mm. sound on film projector, officially announced this month by the R. C. A. Victor Company of Camden, N. J., many interesting facts were noted. Most outstanding was the screen illumination, a tribute to the optical efficiency of the illuminating system and to the special, prefocus base, 100 watt lamp used. Contrary to what might be supposed in a sound on film machine, the straight line threading system is quite simple and well adapted to the needs of the average amateur projectionist. A pilot light is provided which illuminates the threading mechanism whenever needed. The "one control" switch which takes the form of an easily operated, knurled disk, is especially noteworthy in that it stops and starts the mechanism and controls the sound volume, at will. It protrudes through a slot when the machine is closed so that it is easily accessible while operating. The self contained amplifier and projector unit weighs thirty two pounds, the loudspeaker unit but twenty one. Thus, it will be seen that the entire apparatus is definitely portable and that the lightest weight is centered in that unit which will be moved most. The sound track used is of the variable area type, a track which is least susceptible to longitudinal scratches, should they occur. The replacements of exciter lamp and photocell are extremely simple to effect and the design of the sound pickup system is such that it operates most efficiently. It is stated that many interesting sound film subjects will shortly be made available for this unit. Its price, complete, is $460.

**Titles** ■ A new line of titles is offered to the amateur who desires work on which special attention is placed. It is the product of W. Stuart Bussey, A.C.L., of Indianapolis, Ind., featuring both printed and hand lettered titles in many varieties.

**New Electrophot** ■ That pioneer photoelectric exposure meter for the amateur, the Electrophot, which Movie Makers had the privilege first to announce, is now to be issued in a more compact model with a number of interesting improvements. The Electrophot's new form may best be described by comparing its shape to that of a 100 foot roll of film in its mailing carton. In fact, the new Electrophot, *sans* leather case, may be comfortably slipped into the camera carrying case in one of the spaces provided for a spare roll of film. Refinements in the meter and control are said to give the new instrument greater flexibility. A reflex finder is provided so that the tube may be accurately trained upon the subject from which the reflected light is to be

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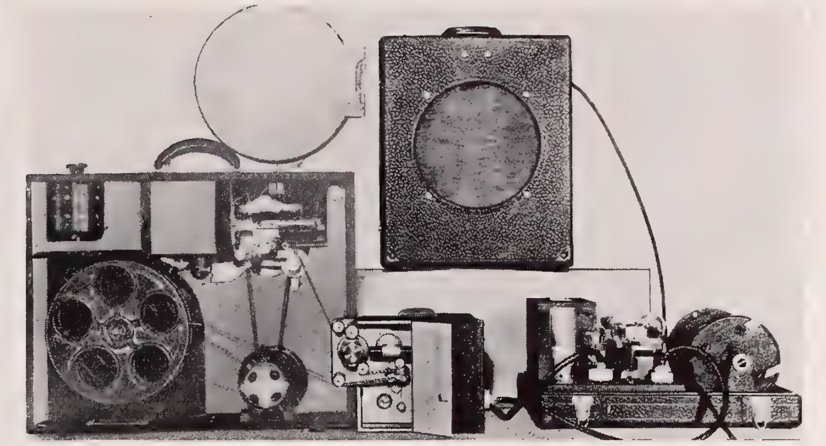

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measured. The dry cell renewal is accomplished simply by removing a cap at the bottom of the instrument and slipping new cells into a tubular aperture. The finish is in black crackle and a leather case with handle is provided.

**Correction** ■ In the advertisement of Farrell & Buckman, 364 Canal St., New York City, published on page 125 of the March issue of Movie Makers, a Model D De Vry Projector was advertised for $15.00. This was an error. It was intended to announce a Model B for that price.

**Paramount** ■ "Professional service for the amateur" is the motto of a new editing and titling service sponsored by the Paramount Editing and Titling Bureau of 1266 Boylston St., Boston, Mass.

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## Featured releases for home and school

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* Movie Makers.

■ Bell & Howell Co., Chicago, Ill. Filmo library releases for April, all recent films, each approximately 400 feet in length, include *In And About Cairo,* a study of native life; *Ancient Customs of Egypt,* depicting Egyptians with the habits and occupations of their ancestors; *Morocco, The Mysterious,* customs and occupations of the people of Fez; *Moorish Customs,* curious blending of ancient and modern habits; *Tunisian Activities,* a kaleidoscope of Eastern life; *India,* India's quaint characters, occupations and aspects; *The Garden Of The East,* Japan's natural beauties, religious customs and arts; *Korea And Java,* Life in the Far East; *The Holy City,* a tale of Jerusalem with quotations from the Bible; *Vistas Of The Holy Land,* places and people of Palestine; *Beyond The Horizon,* the cities, Sydney and Melbourne.

■ Eastin Feature Films, Galesburg, Ill. *Jack And The Bean Stalk,* 400 feet, 16mm., is especially emphasized this month. Other interesting subjects are *Geysers And Hot Springs Of Yellowstone National Park* and *Scenic Grandeur Of The Yellowstone.*

■ Eastman Kodak Co., Rochester, N. Y. The *Cinegraphs* offered by this library, including adventure, natural history, animated model and cartoon, World War, comedy, travel, sport and general subjects, provide a wide range of splendid film fare. A new catalog is available.

■ Empire Safety Film Co., N. Y. C. Featuring timely far eastern subjects, educational, scenic and sport films are listed in the catalog of this company available upon request.

■ H. C. Film Service, Detroit, Mich. *Niagara Falls,* 100 feet, described as an unusually beautiful film, is especially emphasized.

■ Hemenway Film Co., Boston, Mass. Depicting the life of Christ, *The Passion Play,* described as more elaborate than the Oberammergau spectacle, is available in five reels.

■ Hollywood Film Enterprises, Inc., Hollywood. Scenic, comedy, cartoon, drama, sport and educational films, in lengths from fifty to 2,000 feet, comprise this library's Cine Art subjects. Both sound and silent films are available and a complete catalog may be had upon request.

■ Holmes Lectures, Burton, Inc., Chicago. The travel films of this famous lecturer are offered as ideal for inclusion in the home program. An illustrated catalog is available.

■ Kodascope Libraries, Inc., N. Y. C. *Annapolis,* with John Mack Brown, Jeanette Loff and Hobart Bosworth, is a feature film on life among the naval cadets. *Feet Of Mud,* with Harry Langdon, is an amusing two reel comedy. *Many Scrappy Returns,* with Charlie Chase, is another comedy that is especially emphasized for discriminating audiences. Over 500 other subjects are available from this library's branches in the U. S. and Canada.

■ Reynolds, Ernest M., Cleveland. *Hudson River* and *Heart Of The Adirondacks,* each 100 feet in length, are especially emphasized. Pixy Pictures, designed especially for children; *Autogyros In Flight* and *Ride On A Locomotive,* are short length subjects. A catalog is available.

# Amateur clubs

[Continued from page 150]

**Portland ■** The Cine Club of Portland, Oreg., is making excellent progress with its *Oregon Film*, the cooperative picture of the state's industries and recreation facilities. Everet Philpoe has been appointed chairman of the committee in charge of gathering the material. At the latest meeting Captain Frank Irwin of the Portland police department screened 16mm. movies on traffic safety. This year's officers of the club are Edward J. Schon, A. C. L., president; August Benz, treasurer; Sam C. Kerr, W. A. Gill and O. W. Roberts, directors. The club continues to get excellent publicity in Portland papers.

**Chicago ■** January programs of the Chicago Cinema Club included the presentation of a shadow drama that was photographed during the meeting by members, the projection of *Making Optical Glass And Lenses* and a screening of *To The Far East And Back*, a 4000 ft., 16mm., travel film by John A. Hutter, Jr. The club's study groups have proved popular and are being continued.

**Los Angeles ■** The Amateur Cine Club of Los Angeles, Calif., is holding an "uncut film contest" in which contestants enter 100 foot lengths of film just as they come from the camera. The winner of the contest will receive a geared head for a tripod. In addition, the club holds monthly film contests open to all members. At a recent meeting, professional cameras were demonstrated and E. F. G. Chapman's scenic film of Yellowstone National Park was screened.

**Lens lecture ■** A talk by Warren Greene, A.C.L., on lenses and apertures was the feature of the latest meeting of the Cinema Club of Larchmont, N. Y. *Making Photographic Lenses*, a newsreel of New York City by George Kirstein, A.C.L., and *When The Siren Blows* were among the film offerings. At an earlier meeting Peter Lindemann, A.C.L., demonstrated title making and the script for the club's forthcoming production, *Oh Yeah*, was read and approved by members. At the annual election, Mr. Greene was chosen president; Mr. Lindemann, secretary; Harold Mayer, treasurer; Harold Smith, chairman of production. This active club is planning a series of talks on special subjects by members, to be presented at the year's meetings. It has invited the Cinemat Club of Mt. Kisco, N. Y., as guest at a forthcoming meeting and has prepared a folder presenting membership advantages. New members from Larchmont, New Rochelle and vicinity will be welcomed.

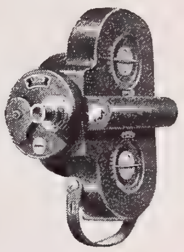
**Greater Oakland ■** At a late meeting of the Greater Oakland Motion Picture Club, a demonstration of enlarging 16mm. frames was given by Harold Hock, A.C.L., and members' films were screened. The club's official news letter now includes discussions of professional films from the amateur's viewpoint.

**Durban ■** The newly formed Durban Movie Club of Durban, South Africa, has finished the beginning sequences of its first production, *Dick King*, a story of a South African pioneer's epic ride through wild bush country to secure relief for a beleaguered town. The story was scenarized by G. W. R. Le Mare, and Lyn Acutt is cameraman, while J. Verster is assistant producer. Mr. Acutt is chairman of the club and F. C. H. Krause, secretary. This club has laboratory facilities for its movie making members.

**Thriller ■** Having completed two preliminary productions, the Northeast Amateur Motion Picture Club, Philadelphia, Pa., is now starting work on its first amateur feature length picture, a story of wild adventures in a criminal's private sanatorium and a hairbreadth rescue by plane. An airport at Somerton, Pa., has been made available to the club for the aviation scenes. The picture is being photographed by Comly J. Webster, A.C.L., and directed by Robert Armstrong.

**San Francisco ■** The projection of an especially made film, comparing the results obtainable with one inch lenses, wide angles lenses and telephotos, and the demonstration of 35mm. portable sound projectors were the attractions on a recent program of the Cinema Club of San Francisco. The club has been organized in 9.5mm., dramatic, scientific and technical sections. The technical section is divided into primary and advanced committees. The 9.5mm. section, recently formed, has its own officers and its own projection programs and there are some 275 prospective members of this section. The whole club recently secured permanent headquarters with adequate facilities for meetings and storage of equipment. Officers for this year are Fred W. Kolb, A. C. L., president; Gordon Mitchie, vice president; V. G. Skinner, A. C. L., secretary treasurer; Harold McKay, corresponding secretary; Fred Dohrmann, A. C. L., chairman of the membership committee; H. P. Westler, chairman of program committee.

**Rushes ■** In Scranton, Pa., Robert B. Dixon, A. C. L., recently gathered twelve amateur movie enthusiasts at a luncheon meeting for the purpose of discussing club organization.



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■ The Newark Camera Club of Newark, N. J., has organized an amateur movie committee under the chairmanship of A. J. Burdin. ■ The Cinema Club of Springfield, Mass., has recently held a dance and other social activities to raise money for a forthcoming production. ■ Among the films screened at the latest meeting of the Cinema Club of Columbus, Ohio, were *Wild Rice* and *Tell Tale Heart* from the League's Club Library. ■ In Philadelphia, Pa., the Northeast Amateur Motion Picture Club has completed the script of its first long picture, a mystery melodrama. ■ Amateur Players, a newly organized production unit in Bayonne, N. J., is preparing the script for its first film. Alfonso Squeo, A.C.L., is president; B. Tarcia, vice president; Mary Suares, secretary; Joseph Suares, treasurer.

**British amateurs** ■ Projections at recent meetings of the Amateur Cinematographers' Association at Newcastle included *Ethel's Operation* from the Birmingham A. C. A.; *Resurrection*, recently completed by the Sheffield Amateur Film Club; a scenic of Scotland by G. W. Weir, A. C. L.; a travel film by H. A. Errington; a winter sports reel by Miss I. Grey Turner. In addition to production and other activities of the Newcastle A. C. A. during the past year, sixteen members have submitted twenty three outstanding films for screening at meetings. The association is in a sound financial position and is backed by a strong membership. ■ The Manchester Film Society has completed *In The Heat Of The Moment*, a psychological film study of the effect of heat and insects on the mind of a man imprisoned in a lonely room. The film, all interior, required some unusual closeups of insects. Peter A. Le Neve Foster, A. C. L., played the role of the imprisoned man and Mrs. Foster filmed the picture. The Manchester Society is planning a film burlesque of the current professional gangster pictures. ■ The Wimbledon Amateur Cine Club, recently organized, has completed its first picture, a short all exterior comedy to be called *Camping Days Are Here Again*. A longer picture is now being planned. At a recent program B. B. Hill addressed the club on the serious uses of 16mm. films. H. C. Bealby is secretary.

## The camera angle

[Continued from page 155]

nevertheless, an enormous amount of footage is still taken from the conventional waist or eye level positions. Very probably, in a majority of such cases, no better position could be found but, occasionally, the angle should be varied if for no other purpose than to avoid monotony. The pleasure with which the home movie audience greets a good shot and an unusual angle speaks for itself. Monotony can be avoided in films by the insertion of general shots from very different and unusual angles and it can also be avoided by filming familiar subjects from angles other than the customary ones. For example, upward angles on New York skyscrapers are common enough but downward angles are not so common, although a position in a higher, neighboring building would easily permit them. Speeding automobiles and trains have often been filmed from upward angles, in spite of the difficulty in placing the camera, but human beings are rarely filmed from these angles, although scenes of sports shot from similar positions would be very effective. For example, an upward angle in a near shot of a tennis player as he serves would provide an interesting variant to the usual scene. On the other hand, diving is usually filmed with an upward angle because of the raised position of the diving board. Hence, a straight shot made by filming the action from an elevation across the pool would be a pleasant variation. The start of an automobile trip is usually filmed from eye level when the cameraman is on the ground; hence the oblique angle to be obtained by filming the departure from the second floor of the house suggests itself.

Of course, one could carry this choice of new and different camera angles too far, but it is certainly safe for the amateur movie maker about to film a scene to ask himself if there is any other desirable angle than the one from which such scenes are usually made.

A fourth factor in the choice of camera angles is the consideration that the scene, once made, must fit in with other scenes and that, therefore, it must carry the story or theme along. For instance, the worm's eye view of the baby, no matter how cute, would not be very effective if it was to follow a long shot of the baby toddling down the hill. To get full advantage of such a shot, it should fit in with a sequence of the baby doing something that would give a reason for the upward camera angle.

The main point is won when one becomes conscious of the usefulness and the beauty of well chosen camera angles and is on the lookout for them. In selecting them, one should consider the composition of the resulting scene, the desirability of emphasizing, or not, some quality of the subject by means of the angle, the possibility of selecting a new and different angle to avoid monotony and to bring an individual touch into the film and the way in which the angle shot will fit in with the rest of the reel. You may have to climb a step ladder or lie on your back on the lawn but a good angle shot is worth the trouble.

# Plots for odd shots

CARL P. ANDREE

THE ever present problem of the amateur—what to do with odd shots—finds another solution, for one movie enthusiast learned that these absolutely unrelated shots could be woven into a story. All the odd shots in his library were listed and classified. They represented summer scenes, winter scenes, views of aviation, interiors, etc. Then came the task of building up a continuity, depending solely upon titles to keep the whole together. Here is where ingenuity was needed. What should be the treatment—romantic, serious, comic or satrical?

In this case, romance was selected, and the lead title, *The Old Refrain*, chosen. Seven titles were prepared and the completed film ran in this fashion: Following the main title, about two feet of a panoramic view of a midwestern city were shown. After this came the title, *To old New Orleans flew Frank Gray, famous war ace.* Then followed about two additional feet of the view of the city. Then came a long shot showing an aeroplane about to land and, next, a medium shot showing a trimotored plane touching the ground. This was followed by a closeup of Frank Gray, the hero.

The next subtitle, *Frank meets the Queen of Mardi Gras, Lois Crane*, was then spliced in. Then came several feet showing a flower parade with the customary floats, followed by a closeup of Miss Crane, the heroine. The next title, *The park—a stroll—moonlight—then farewell*, was followed by a four foot strip, tinted blue, showing, first, the exterior of a beautiful art museum located in a city park and, then, a closeup of two swans, gracefully swimming together and then parting.

The next title, *Lois' mother approves of fiancé, Randolph Wells, a novelist*, was followed by an interior shot showing another young man, comfortably seated in an arm chair, smoking and reading a book. *Randolph and Lois marry and visit Switzerland* was the next title, followed by several winter shots of a frozen waterfall and views of snow covered hills.

Then came the turning in the story. *A quarrel — Randolph walks alone — Lois skates alone* was followed by a long shot of a young man walking alone in deep snow and, then, another long shot showing skaters on a large lake. Then another title, *Lois unexpectedly meets Frank — memories of Mardi Gras — elopement follows*, followed by a foot or two of the flower parade scenes and a medium shot (followed by a long one) of another aeroplane taking off. Then the usual, *The End.* The film was later edited carefully, cutting down footage where scenes were too long. The finished reel, including titles, was about one hundred feet.

It will be seen that the shots bore very little relation to each other and that the subtitle often fell short of making a completely convincing link, yet the task of assembling this unrelated material was found to be most interesting. No new shots whatever were taken; every section of film used had been taken months before with no thought of any such later use.

It will also be noted that in *The Old Refrain* only two closeups of persons were shown. These could have been any two of the amateur's friends and might even be changed to suit the particular audience viewing the film. In fact, just such a change *was* made, much to the entertainment of two different groups. Musical accompaniment of Kreisler's *The Old Refrain* added much to the effectiveness of the presentation.

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## Educational films

[Continued from page 154]

Coast Artillery; films of cadet training methods at the United States Military Academy, West Point, N. Y.; films of exhibitions of army ordnance of the latest types held at the Aberdeen Proving Grounds, Aberdeen, Md., and many other short subjects. Mr. Gilbert has not only photographed the subjects but edited and titled them to enhance their educational value. ■ "We own our film library because we find it is cheaper to possess than to hire worth while material," reports Abraham Krasker, Director of Visual Education, Quincy, Mass., Public Schools. Dr. Krasker points out that one teacher in each school building serves as director of visual education for the teachers of the building, her purpose being to keep in touch with the needs of each teacher, to place and receive orders and to keep a record of the use of materials. Teachers who would find material useful in their work originate the order for and inspect such material for approval before purchasing. Dr. Krasker reports the essentials of the Quincy System have been elaborated in a mimeographed paper, a copy of which is available to all who may be interested in it.

**Welfare** ■ Health promotion work among the Indians of the Navajo Reservation is the subject of a 16mm. film being produced by Margaret McKittrick, A.C.L., Santa Fe, N. M., in the service of the Eastern Association of Indian Affairs.

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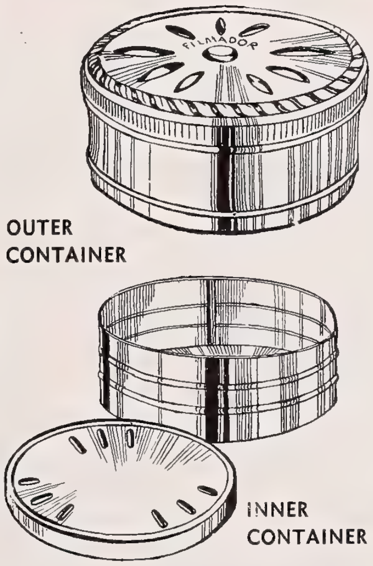

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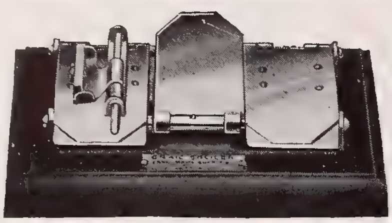

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**Civic ■** Films of famous fires are, in future, to form part of the training of French firemen, it is reported. The Paris fire brigade has a camera mounted on a side car which is to be used whenever big fires occur. Films so obtained will be exhibited before young firemen to demonstrate various methods of fire fighting. They will also be studied by the staff of the Regiment of *Sapeurs Pompiers* who may thus detect faults in technique and suggest improvements. The cinema is also to be used to reconstruct some of the great fires of the past by means of animated drawings. The films will be reproduced in sufficient numbers to be shown before every important fire brigade in France.

**Church ■** The Sacred Heart Church of Highland Falls, N.Y., reports purchase of 16mm. talkie apparatus. Enabling the projection of pictures as large as sixteen feet wide accompanied by sound or volume sufficient for a church auditorium seating up to 3000 people, 16mm. equipment is indeed qualified to increase church attendance by providing palatable educational and entertainment fare.

**FREE FILMS ■** *These films, on 16, unless 35mm. is specified, are loaned free except for payment of postage. Requests should be addressed to the Amateur Cinema League, Inc., 105 W. 40th St., N. Y. C., and films desired mentioned by titles. Requests, on receipt, are forwarded to distributors who get in touch with applicants and make booking arrangements. Specific dates cannot be promised until the applicant hears from the distributor. Do not send postage with requests; when it is required, the distributor will notify the applicant. Of course, films should be returned postpaid. Some films are limited to groups, in which cases it is so stated in the reviews. In applying for films limited to groups, the type and probable size of the audience must be mentioned. Films are not available outside of the United States, unless so stated. Any amateur may apply for films reviewed as this service is not limited to Amateur Cinema League members.*

■ *Men In The Making*, two reels, 16 and 35mm., reviewed through the courtesy of the Goodyear Tire & Rubber Co., concerns the trip of a Boy Scout troop to Civil War battle fields, Mt. Vernon and Washington, D. C. The film contains much scenic beauty and portrays Scout comradeship and adventure.

■ *The World Of Paper*, two reels, 16 and 35mm., reviewed through courtesy of the General Electric Co., embraces, in pictorial history, the arts of writing, printing and paper making. It shows primitive races cutting records on stone, Egyptians preparing papyrus and Chinese making the first paper used by man. The picture culminates in the largest modern paper mill with its elaborate machinery and immense production. This film is available to groups.

■ *First Aid To Agriculture—Better Seeds*, four reels, 16 and 35mm., reviewed through courtesy of Ray Bell Films, Inc., shows how a scientific laboratory and modern seed cleaning machinery assure first class farm seeds. The audience is taken on a trip through a modern seed house and shown how the best seed is selected and prepared for next year's crop. Available to groups.

■ *The Photo-Offset Process Of Printing*, one reel, 16mm., reviewed through courtesy of the Polygraphic Company of America, shows steps in a process by which it is possible to print without type or cuts.

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## The clinic

[Continued from page 151]

chart are seen the figures 0, 2, 4, 6, etc.; these represent the distance from the camera to the title card or other object in inches. Each unit represents two inches and the entire scale is further calibrated in foot intervals for convenient reference. The vertical axis is also divided into inches; here every division represents one inch. Now, suppose we wish to find out how far away from the lens we should place a title card of fifteen by twenty inches to be fully included. Taking the smallest dimension of the card as a reference, find 15 on the vertical scale. Follow along the horizontal line from this point to its intersection with the "height" diagonal, since 15 is the card's height. The numeral on the horizontal axis directly below this point of intersection (in the present problem, 52) will represent in inches the correct distance from camera to card. Another time we might have a title card or background again fifteen inches in height but of more than twenty inches width, say twenty five. How can one determine on the proper width to which to trim the card? Following out the same process as above, we find the camera distance once more as 52 inches. Returning to the point of intersection of the horizontal line 15 and the "height"

Lynwood M. Chace

Moon dance—another unique effect described by Lynwood M. Chace in note on page 151

Lynwood M. Chace

MOVIE MAKERS illustration used as title background—lettered by Art Title Guilde

diagonal, we travel upwards along the indicated vertical line till it crosses the "width" diagonal. The numeral on the vertical axis opposite this intersection (in this case, 20) will represent in inches the correct size to which the card should be trimmed to have the standard three by four frame proportions.

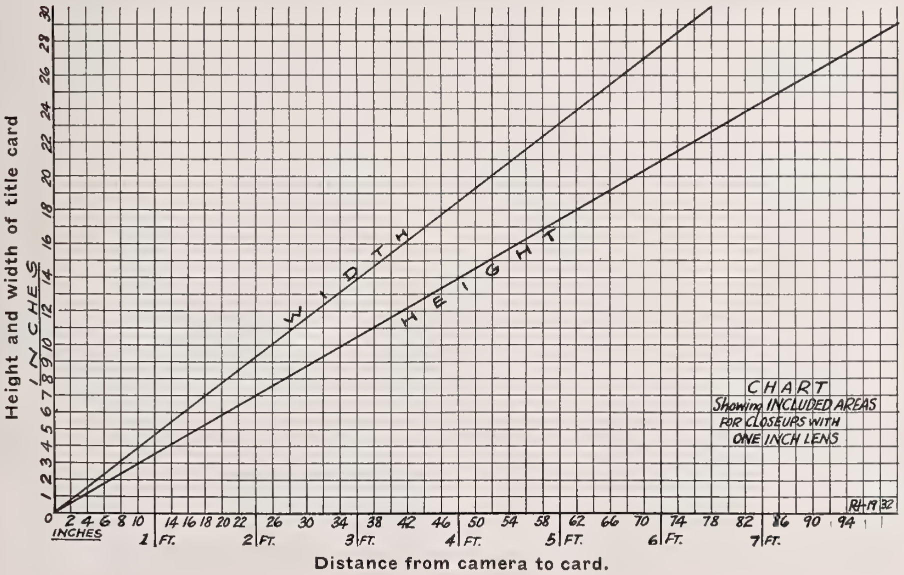
## Achieving effects

[Continued from page 147]

the better. However, a handy little iris device, automatically centered and adjusted, is sold by a leading firm for use with its own camera. The iris, properly adjusted, shows the picture on the screen bounded by a circular black area which may be fixed or variable. The device is valuable to concentrate the interest on an object in the center of the frame at the beginning, end or any part of the picture. The usual iris is fixed so that it closes down the center of the picture only, but a larger and more professional type of floating iris is available which enables the operator to concentrate the "spotlight" effect of the iris on any portion of the frame. The amateur may make his own iris by building a suitable support to hold an iris diaphragm taken from an old still camera lens. Such an iris should be approximately one to two inches in diameter and supported from one to four inches from the lens. Iris effects are generally unsuitable with telephoto lenses, whereas fades and dissolves may be performed with lenses of any focal length.

The lap dissolve, that very beautiful effect so desired by amateurs, is, unfortunately, rather difficult to perform under most circumstances. In effect, it is a simultaneous fade in and fade out, each made at the same rate of speed *on the same length of film.* In other words, a fade out is performed on one scene, the film is rewound and a fade in is performed on a new scene, starting at the same place and made at exactly the same rate. Thus, as one scene disappears, the other scene appears over it, in the same proportion. To accomplish this, the average amateur technician must note with great care the footage reading as he starts to fade out, so that he may know exactly the length of film taken by the fade. He then takes his camera into the darkroom, unthreads the film and rewinds it so that he may replace it in the same position as when the fade began. He then takes the camera out and trains it on the new scene, executing a fade in on this scene as nearly as possible at the same rate at which he made the fade out. A lap dissolve in which one action scene merges into another will result. If the amateur camera could be *cranked backwards,* it would be seen that the darkroom operations could be dispensed with, since all that would be necessary would be to cover the lens while the film was run back to the beginning of the first

The Clinic note on page 174 explains this chart for titles and closeups



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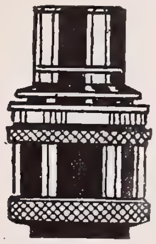

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■ 16MM. FILMAGRAPH camera and Q. R. S. projector—combination only $9.95. 16mm. Chaplin, Felix, etc., films, $.75 each. Reversible panchromatic film, $2.55. Bargain lists. HOME MOVIE SERVICE, Box 32, Easton, Pa.

■ PHOTO LAMPS; portable twin arc, continuous burning, uses 6mm. carbons; de-luxe model, nickel plated, dull finish, $6.00; black enameled finish, $5.00. Single arc, black enameled finish, $4.25. A. F. JOHNSON, 6136 Liebig Ave., N. Y. C.

■ EASTMAN camera and projector, with extras; cost five hundred fifty dollars; sell cheap; same as new. CLARENCE SMITH, U. B. Bldg., Dayton, O.

■ 1 CINE-KODAK camera, mod. B *f*/3:5 lens with carrying case. 1 revolving back Graflex camera, series B 4 x 5, with Kodak Anastigmat lens *f*/4.5 and leather carrying case. 2 Graflex film pack adapters 4x5. 6 Graflex cut film holders, 4x5. 1 Kodak pictorial diffusion disk for 4x5 Graflex. All the above in first class condition. About 2,500 ft. of film has gone through the Cine-Kodak and the Graflex used very little. Will sell the lot for $100 cash. FRED'K STILLWELL, Box 596, Huntington, L. I., N. Y.

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■ VICTOR Animatophone, complete, $175 cash; early model, used only for demonstration. HOME FILM LIBRARIES, 500 5th Ave., N. Y. C.

■ ONE HUNDRED DOLLARS allowance for your used Filmo camera on a brand new Bell & Howell 70-DA outfit. Fifty dollars allowance for your used model C projector on a new model K Eastman projector with case. Special sale of 16mm. subjects, brand new: *Mickey Mouse* & *Felix Cartoons,* 100 ft., at $3.50 each. 400 ft. reels of *Felix Cartoons* at $15.00 each. NATIONAL CAMERA EXCHANGE, 5 South 5th St., Minneapolis, Minn.

■ FIRST $36.00 check buys $60.00 Eastman Kodascope C. Used only few times. Need larger machine for Kodacolor. REV. J. ANSORGE, Manning, Iowa.

■ 16MM. MOVIE cameras and projectors. For the home, school, church and business organization. Literature free. D. F. ELDER & COMPANY, Dept. 16, Chelsea, Mass.

■ DEPRESSION BARGAINS: Kodascope B, 250 watt, barely used, $125.00. Library attachment, $15.00. Kodascope A, demonstrator, $75.00. New Cine-Kodak K, 1.9, $98.00; New K, 3.5; $72.00; B 1.9, $75.00; B 3.5, $35.00. New Filmo title outfit, $18.00. Filmo 75, $49.00. New continuous attachment, $60.00. DeVry latest model G, $30.00; with camera $45.00. Standard studio 35mm. cameras: Pathe, $85.00; DeBrie, $125.00. Thousand dollar Holmes sound on disc, like new, $200.00. DeVry 1,000 watt sound on film, $350.00. Ship subject to inspection if you will pay express. JAMIESON FILM LABORATORIES, 2212 Live Oak St., Dallas, Tex.

■ WHILE THEY LAST, 100 and 200 ft. Pathe pictures, only $1.75 per 100. *f*/6.5 Cine-Kodak, $23.00. SCRANTON HOME MOVIES LIBRARY, 316 N. Washington Ave., Scranton, Pa.

■ MOVIE FOLK—16mm. cameras and projectors bought and sold. Films, bought, sold, exchanged. Complete movie service at CHAPMAN SALES & SERVICE CO., INC., 56 Godwin Ave., Ridgewood, N. J. Phone Ridgewood 6-2344.

■ BARGAINS, slightly used Filmo continuous projector attachment with 12 x 15 Trans-Lux screen and stage, $50.00. Filmo 57 G. G. projector, $150. Filmo 75 camera with case, $75. Filmo enlarger, $20. J. P. CONBERE, 1227 W. Walnut St., Shamokin, Pa.

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■ WANTED—16mm. library films, whole libraries and single films, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

WANTED: Thalhammer Jr. tripod; Craig splicer—rewinder combination; Victor or B & H editor and title writer. What else have you? Must be perfect condition and bargain. MAJOR H. S. RUSH, Hospital, Schofield Barracks, T. H.

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■ 16MM. PICTURES, $3.65. *Lindbergh—And His Plane,* 10 feet, 40c. Cameras, projectors, tripods, splicers, screens, panchromatic film, 20% discount. Titles. LORENZ FILM PRODUCTIONS, Madison, Ind.

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■ SELECTED 16mm. 100 ft. new films, $3.75. Send for list. Art reels our specialty. LINCOLN PHOTO SERVICE, 1136 Lincoln Ave., Utica, N. Y.

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■ FILM RENTALS. Mail order plan allows use one week. Excellent *Spice Of The Program* comedies featuring Lupino Lane, Lloyd Hamilton, Larry Semon, Big Boy Juveniles, Felix, Christie, Tuxedo, Cameo Comedies. Also Our Gang Comedies. Weekly rental, $1.25 per reel. No deposits. Catalog and particulars. RENTAL LIBRARY, 325 North Park, Tucson, Ariz.

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■ SEND FOR FREE LIST of our Illini Home Movie Rental Library for members or nonmembers within a 1000-mile radius. ILLINOIS CAMERA SHOP, Galesburg, Ill.

■ SURFBOARDING! *On The Waves At Waikiki;* 150 ft., 16mm., price $9.75. Featuring Nighthawk, king of dog surfboard riders. GUY D. HASELTON, Christie Hotel Bldg., Hollywood, Calif.

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■ EXCHANGE your 16mm. library films at the rate of $1.50 per 400 feet, plus postage. Every reel sent out is guaranteed. NAVILIO, 1757 Broadway, Brooklyn, N. Y.

## FILMS WANTED

■ WANTED. Will buy for cash 16mm. library films in any quantities. NAVILIO, 1757 Broadway, Brooklyn, N. Y.

■ WILL BUY 16mm. library film in 400 ft. lengths. Give complete information as to subjects, condition and price. BOX 135, Movie Makers.

## TRADING OFFERS

■ TARGET pistols, shotguns and good firearms accepted in trade on motion picture and photographic equipment. Good allowances for your used movie equipment on the new JL Filmo projector, Eastman Model K, etc. NATIONAL CAMERA EXCHANGE, 5 South 5th Street, Minneapolis, Minn.

(Classified continued)

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■ TYPEWRITTEN TITLES — mottled background, 2c per word. Minimum charge per title, 20c; minimum order, $2. Samples. Remit with order. H. RIDDEL, 2923 N. Prospect, Milwaukee, Wis.

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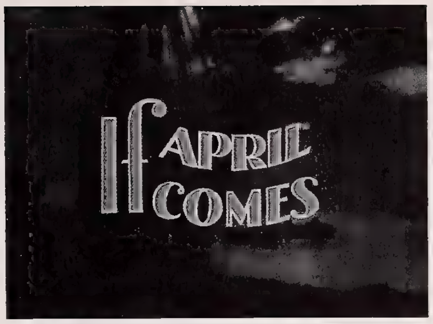

Nesmith & Associates

How the frontispiece art title might be lettered——executed by Ralph R. Eno

fade out, preparatory to the second fade in. At present, there are three types of cameras commercially available in which back cranking, or backing up the film for double exposure purposes, may be done to a limited extent. It is also possible to rebuild certain types of hand cranked 16mm. cameras for running the film forward or backward.

The remaining before the lens effects are simply various openings or transparencies placed in the picture field at various distances in front of the camera. It must be remembered that the greater the distance from the effect surface to the lens, the better defined the effect will be. For instance, in using a matte opening (diamond, heart or other shape) cut from black paper and held in front of the lens, the area of the frame which holds this cutout (called a matte) should be not less than two inches wide and an inch and a half high. It should be held about five inches in front of the lens on a rigid framework called a matte box. Such a device, complete in every detail, is available for amateur work.

The white iris is simply a translucent matte with a clear opening in the center. It gives the iris opening a border of gray instead of black.

The fog or diffusion effect may be had in varying degrees by using mattes of various materials. A matte made of cheesecloth stretched in a frame will give an interesting diffusion effect. Fog filters for introducing the effect of haze into a scene may be purchased in varying degrees of density. For diffusion effects, there are also caps which fit on the lens front and even special lenses.

The fifty fifty filter may really be classified as an effect device, since it should be used in some form of matte box. This filter has two portions with a definite line of demarkation between. The upper portion usually gives the denser filtering effect and, by proper placing, may be used to give a dense filter effect in the sky, the while leaving the foreground much more lightly filtered. It is chiefly useful for landscapes and must be used before the lens, not attached near the front element.

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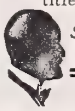

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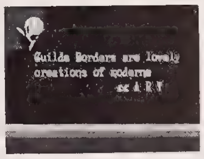

ART TITLE GUILDE, 6208 N. Leavitt St., Chicago

# AROUND THE WORLD WITH MOVIE MAKERS

### An International List Of The Dealers Who Carry This Magazine — VISIT THEM!

## UNITED STATES

### ARIZONA

Phoenix: Studio of Sound, 812 E. Washington St.
Tucson: T. Ed. Litt, Cor. Congress & Stone.

### ARKANSAS

Texarkana: H. V. Beasley Co., 200 E. Broad St.

### CALIFORNIA

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
J. F. Hink & Son, Shattuck & Kittredge.
Fresno: Potter Drug Co., 1112 Fulton Ave.
Shaver Lake Photo Shop, 910 Arthur Ave.
Glendale: Kug-Art Photo Service, 507 W. Colorado Blvd.
Mowry's Photo Service, 223 S. Brand Blvd.
Hollywood: Bell & Howell Co., 716 N. LaBrea Ave.
Hollywood Camera Exchange, 1511 N. Cahuenga Blvd.
Hollywood Camera Shop, 1442 N. Highland Ave.
Hollywood Citizen, 6366 Hollywood Blvd.
Hollywood Film Enterprises, Inc., 6058 Sunset Blvd.
Long Beach: Wier's Photo Shop, 142 Pine Ave.
Winstead Bros. Inc., 244 Pine Ave.
Los Angeles: Billy Burke Home Movies, 5372 Wilshire Blvd.
Eastman Kodak Stores, Inc., 643 S. Hill St.
Educational Project-O Film Co., 317 N. Fairfax.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
Schwabacher-Frey Stationery Co., 734 S. Broadway.
Tappenbeck & Culver, 10958 Weyburn Ave., Westwood Village.
Wilshire Personal Movie Co., 3150 Wilshire Blvd.
Oakland: Adams & Co., 380 14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Palo Alto: David Keeble.
Pasadena: The Flag Studio, 59 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Riverside: F. W. Twogood, 700 Main St.
Sacramento: Frank McDougal, 1017 10th St.
San Bernardino: Steele's Photo Service, 370 D St.
San Diego: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth St.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
San Francisco: Cine Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
San Jose: Webb's Photo Supply Store, 66 S. First St.
San Pedro: Sunset Photo Supply, Inc., 319 W. 6th St.
San Rafael: Webb & Rogers, 4th and B. Sts.
Santa Ana: Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: J. W. Collinge, 1127 State St.
Tri Counties Electric Supply Co., 27 Parker Way.
Santa Monica: Bertholf Photo Finishng, 1456 Third St.
Stockton: Logan Studios, 20 N. San Joaquin St.
Peffer Music Co., 40 S. California St.
Ventura: Bartlett Co., 412 E. Main St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.
Whittier: Maxwell C. Peel, 226 E. Philadelphia.

### COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Ford Optical Co., 1029 16th St.
Haanstad's Camera Shop, 404 Sixteenth St.

### CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Hartford: Harrison Harries, 255 Franklin Ave.
Harvey & Lewis Co., 852 Main St.
Watkins Bros., Inc., 241 Asylum St.
Middletown: F. B. Fountain Co., 483 Main St.
Naugatuck: Leary's Drug Store, 217 Church St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25 Broadway.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm Inc., 139 W. Main St.

### DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Bros., duPont Bldg.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

### DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607-14th St., N. W.
Fuller & d'Albert, Inc., 815-10th St., N. W.
Robbin's, National Press Bldg., 529-14th St., N. W., opposite Willard Hotel.

### FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.
Jacksonville: H. & W. B. Drew Co., 46 W. Forsyth St.
McDaniel Gift Shop, 21 W. Forsyth St.
Miami: Miami Photo Supply Co., 31 S. E. First Ave.
Miami Beach: Cox Studios, Roney Plaza Hotel.
J. R. Willis, 737 Lincoln Road.
Palm Beach: Robison's Camera Shop, 206 Royal Palm Way.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.

### GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

### IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.

### ILLINOIS

Chicago: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
***CENTRAL CAMERA CO.***, 230 S. Wabash Ave.
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Ideal Pictures Corp., 26 E. 8th St.
W. W. Kimball Co., Motion Picture Dept., 31 E. Jackson Blvd.
Norman-Willets Co., 318 Washington St.
Post Office News Co., 37 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 918 Irving Park Blvd.
Wolk Camera Co., Opp. Post Office, 219 S. Dearborn St.
Danville: Plaster Drug Co., 108 N. Vermillion St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Highland Park: Hattstrom & Sanders, Inc., 391 Central Ave.
Moline: Seaholms Kodak Headquarters, 1507 Fifth Ave.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
Rockford: Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

### INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., 112 W. Wayne St.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

### IOWA

Carroll: Rexall Store, 120 W. 5th St.
Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Lynn's Photo Finishing, Inc., 419 Pierce St.
Waterloo: Macks Photo Shop, 225 W. 5th St.
Seehawk Camera Shop-Studio, 189 W. 4th St.

### KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.

### KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

### LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

### MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Portland: Bicknell Photo Service, Inc., 43 Exchange St.

### MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Stark-Films, 219 W. Centre St.
Zepp-Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

### MASSACHUSETTS

Boston: James W. Brine Co., 92 Summer St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Brockton: Iris Pharmacy, 230 Park Blvd.
Raymond C. Lake, 218 Main St.
Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Lowell: Donaldson's, 75 Merrimack St.
New Bedford: J. Arnold Wright, 7 S. 6th St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Pitman Homovie Service, 45 Summit Ave.
Ernest L. Vent Motion Picture Service, 53 Washington St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
C. Rogers & Co., 1245 Main St.
Tewksbury: Mark J. McCann, 23 North St.
Worcester: J. C. Freeman & Co., 376 Main St.
L. B. Wheaton, 368 Main St.

*(Continued on page 180)*

# Closeups—What amateurs are doing

JAMES W. MOORE

■ Alan J. Villiers, author of *Windjammer* in a recent MOVIE MAKERS, is rounding Cape Horn again, armed to the teeth with cine cameras and film. This year, as mate on his own vessel, the four masted bark *Parma*, Mr. Villiers hopes to make a final and complete record of the vanishing "Cape Stiff" sailers.

■ Suggestions given graphically in the film, *Modern Ski Technique*, reported in this department, are now enlarged in a book of the same title by John W. McCrillis, A.C.L., Newport, N. H. Clips from the film have been used in profuse and effective illustration of this generally attractive and helpful volume.

■ Under the aegis of Alfred Stieglitz and Julien Levy, *Portrait Of A Young Man*, 1200 ft., 16mm., has had recent screenings in New York City at An American Place and the Levy Galleries. The film, abstract in treatment, presents studies of motion as seen in water, smoke, clouds, leaves and machinery and is from the camera of Henwar Rodakiewicz, A.C.L., Santa Fe, N. Mex.

■ Professional crooks are going for amateur movies in a big and regrettable way, according to recent letters to League headquarters. Raymond F. Body, A.C.L., Los Angeles, Calif., reports the loss of his complete 16mm. equipment, featuring a model K Cine-Kodak, serial number 4726, a C-K $f/2.7$ wide angle lens and complete C-K filters including a Kodacolor attachment. The Harvey & Lewis Company, Hartford, Conn., has lost a model K Kodascope, serial number R-2756, stolen minus the cord and carrying case. MOVIE MAKERS will welcome any information from its readers on these items.

■ Customs charges to one hundred percent of the value will be assessed on all amateur cine equipment returned into Argentina by travelers from that country unless the equipment has been declared in detail with the Argentine authorities on departure, according to George Corbett, Jr., A.C.L., of Buenos Aires.

U. S. Navy Recruiting Bureau

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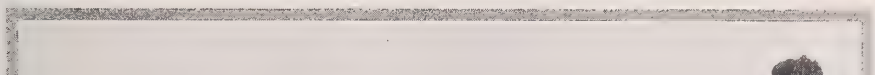
■ The continuity plan of an amateur comedy now in production called for wholesale smashing of a set of dishes in the final scenes. The League member producer left A.C.L. headquarters alive with the idea, eager to get into production but extremely dubious of his wife's reaction to this stroke of dramatic genius. As a safeguard, he planned to buy a few dozen property plates at the Five and Ten, but still he didn't know. . . . The next heard of the matter, weeks later, was in a letter, "She thinks the suggestion about breaking up the plates is a good one but only on the condition that, instead of buying them as I planned, I use her old luncheon set . . . and then buy her a new one." A tip to movie makers' housewives!

The marvels of Mayan cities have been recorded on film by Miss Marvin Breckinridge

Edward Smead



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(Continued from page 178)

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Detroit: ***CLARK CINE-SERVICE,*** Rm. 203-4, Professional Bldg., 10 Peterboro.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.; 156 Larned St.
J. L. Hudson Co., Dept. 290.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Jackson Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 600 Prudden Bldg.
Saginaw: Heavenrich Bros. & Co., 301 Genesee

### MINNESOTA

Duluth: Eastman Kodak Stores Co., 330 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave .
National Camera Exchange, 5 S. Fifth St.
St. Paul: Co-operative Photo Supply Co., 381-3 Minnesota St.
Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

### MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
Plaza Camera Co., 4707 Central St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.

### NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O. St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.

### NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

### NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Hawthorne: Hawthorne Home Movie Service, 52 MacFarlan Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Kearny: Kearny Prescription Pharmacy, 238 Kearny Ave., cor. Bergen Ave.
Maplewood: John H. Osmun, 174 Maplewood Ave.
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Passaic: Rutblatt's Sport Shop, 38 Lexington Ave.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Mortimer's Photographic Stores, Inc., 317 Park Ave.
Ridgewood: Chapman Sales & Service Co., Inc., 56 Godwin Ave.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 35 Newkirk Ave.
Union City: Heraco Exchange, Inc., 611 S. Bergenline Ave.
Vineland: Robbins Photo Service, Inc., 615 Landis Ave.
West Englewood: C. M. Vanderbilt, Inc., 374 Briarcliffe Rd.
West New York: Rembrandt Studio, 462 Bergenline Ave.

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Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail".

### NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
Brooklyn: Abraham & Straus, Inc., Dept. 120, Fulton and Hoyt Sts.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
***J. NAVILIO,*** 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Goshen: T. H. Finan.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Artist's Photo Service, 219 Huguenot St.
Home Movies, 30 Division Street.
Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 173 E. 60th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
***ABE COHEN'S CAMERA EXCHANGE,*** 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
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235 W. 23rd St.
745 Fifth Avenue
Film Featurettes, Inc., 130 W. 46th St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Gloeckner & Newby Co., 9 Church St.
Herbert & Huesgen Co., 18 E. 42nd St.
Leonard F. Kleinfeld, 146 West St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
Luma Camera Service, Inc., 302 W. 34th St.
Marcus Photo Service, 1170 St. Nicholas Ave.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 122 Cedar St.
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Rochester: Marks & Fuller Co., 36 East Ave.
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Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Alex. Grants Sons, 119 E. Washington St.
Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Edwin A. Hahn, 223-225 Columbia St.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.
Joseph F. Blatzheim, 4-6 Riverdale Ave.

### NORTH CAROLINA

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W. I. Van Ness & Co., 213 Tryon St.

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Akron: Pockrandt Photo Supply Co., 16 N. Howard.
Canton: Roth & Hug Co., 539 N. Market Ave.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 416½ Main St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Public Square.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Don McAlister, 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Shea & Williams, 2028 E. Third St.
Lima: Hunter Drug Store, Lima Trust Bldg., 49 Public Sq.
Portsmouth: F. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
A. C. Saunders, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

### OKLAHOMA

Oklahoma City: H. O. Davis, 106 S. Hudson St.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.

### OREGON

Eugene: Stevenson's, Inc., 764 Willamette St.
Pendleton: Floyd A. Dennis.
J. T. Snelson, 608 Garden St.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman-Wolfe & Co., Kodak Dept.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

### PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1026 Peach St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: F. W. Buchanan, Dibert Bldg.
Johnstown News Co., 115 Market St.
Lancaster: Darmstaetter's, 59 N. Queen St.
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Home Movie Studio, 20th and Chestnut Sts.
Klein & Goodman, 18 S. 10th St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts., Dept. 201.
George W. Tegan, 420 E. Mt. Airy Ave.
John Wanamaker, Dept. 56.
Williams, Brown & Earle Inc., 918 Chestnut St.
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B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Reading: W. F. Drehs, 541 Court St.
Scranton: Jermyn Bros., 205 N. Washington Ave.
Scranton Home Movies Library, 316 N. Washington Ave.
Shamokin: Jones Hardware, Sporting Goods Dept., 115 E. Independence St.
Goods Dept., 115 E. Independence St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

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Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.

### TENNESSEE

Chattanooga: Englerth Photo Supply Co., 722 Cherry St.
Jackson: Southern Pictures Corp.
Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church Ave.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

### TEXAS

Abilene: W. C. Crosby, 249 Pine St.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co., 1610 Main St.
El Paso: Don Thompson, Inc., 308 E. San Antonio St.
Fort Worth: Chas. G. Lord Optical Co., 704 Main.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 209 Alamo Plaza.

### UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 S. Main St.
Shiplers, 144 S. Main St.

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Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co.; 418 E. Grace St.

### WASHINGTON

Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Spokane: John W. Graham & Co., Dept. 4, 707-11 Sprague Ave.

Joyner Drug Co., Howard & Riverside Ave.
Wenatchee: Wheeler's Photo & Gift Shop, 33 N. Wenatchee Ave.
Yakima: Yakima Book & Stationery Co., 19-21 South Second St.

### WEST VIRGINIA

Charleston: S. Spencer Moore Co., 118 Capitol St.
Wheeling: Twelfth St. Garage, 81-12th St.

### WISCONSIN

Fond du Lac: Huber Bros., 36 S. Main St.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 737 Milwaukee St.
Photoart House of Milwaukee, 220 Wells St.
Oshkosh: Coe Drug Co., 128 Main St.
Waukesha: Warren S. O'Brien Commercial Studio, 353 Broadway.

## UNITED STATES POSSESSIONS

### CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

### HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort Street.

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## OTHER COUNTRIES

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#### *Natal*

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#### *Transvaal*

Johannesburg: Kodak (South Africa) Ltd., "Kodak House," Rissik St.

### SOUTH AFRICA

Johannesburg: City Photo House, 52 Kerk St.

### ARGENTINE

Buenos Aires: Casa America Lda., S. A., Avenida de Mayo 959.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

### AUSTRALIA

#### *New South Wales*

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#### *Queensland*

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

#### *South Australia*

Adelaide: Harringtons, Ltd., 10 Rundle St.
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#### *Tasmania*

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

#### *Victoria*

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
McGill's Agency, 179 Elizabeth St.

#### *West Australia*

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

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Vienna: Siegfried Wachtl, VII Neubaugasse 36.

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#### *Alberta*

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#### *British Columbia*

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#### *Manitoba*

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Film & Slide Co. of Canada, Ltd., 205 Paris Bldg., Portage Ave.

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Hamilton: W. E. Hill & Bro., 90 W. King St.
Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.
Film & Slide Co. of Canada, Ltd., 156 King St., W.
Lockhart's Camera Exchange, 29 Richmond St., W.

#### *Quebec*

Montreal: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
Film & Slide Co., of Canada, Ltd., 104 Drummond Bldg.
Gladwish & Mitchell, 7 Cypress St.
Home Films, Ltd., 1440 St. Catherine St., W.

#### *Saskatchewan*

Regina: Regina Photo Supply, Ltd., 1924 Rose Street.

### CHILE

Santiago: Casa Heffer, Calle Estado 242.

### CHINA

Hong Kong: Pharmacy, Fletcher & Co., Ltd., 26 Queen's Rd., Central.
Shanghai: Chiyo Yoko Photo Supplies, 393 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.

### CUBA

Havana: "La Bohemia" Bookstore, Neptune 2B.

### CZECHOSLOVAKIA

Prague: Emil Wachtl, Specialists in Cynecameras, Senovazuna, 8 and Narodni tr. 26.

### DENMARK

Copenhagen: Kodak Aktieselskab, Ostergade I.
Kongsbak and Cohn, Nygade 2.
S. Skotner, Amalievej 14

### EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pasha St. and Ramleh Sta.

### ENGLAND

Birmingham: Kodak, Ltd., 42 Corporation St.
Blackburn: E. Gorse, 86 Accrington Rd.
Brighton: Stead & Co., Ltd., 22-23 Duke St.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
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Kent: F. J. Bedson, 50 Widmore Rd., Bromley.
Kingston-on-Thames: *Durbins*, 24 Market Pl.
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E. C. 2: Wallace Heaton, Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
E. C. 4: Wallace Heaton, Ltd., 91-94 Fleet St.
N. 13: Camera Craft Ltd., Camera Corner, Palmers Green.
N. W. 11: Photographia; 873 Finchley Rd., Golders Green.
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Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
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Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Kodak Ltd., 32 Grainger
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

### FRANCE

Paris: M. Assemat, 95 Rue des Petits-Champs, I.
LeGrimoire, 182 Blvd., Berthier, XVII.

### HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Foto Schaap & Co., Spui 8.
Den Haag: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred Hendriklaan 196.
Groningen: Capi, 3 Kleine Pelsterstraat.
Nijmegen: Capi, 13-17 van Berchenstraat.
Capi, Broerstraat 48.

### HUNGARY

Budapest, iv: Pejtsik Karoly, Varoshaz, U-4.

### INDIA

Ahmebabad: R. Tolat & Co., Bawa's St. Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Road.
Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
M. L. Mistry & Co., 46 Church Gate St., Fort.
Calcutta: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.
M. L. Shaw, Ltd., 7c Lindsay St.

### ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (29).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

### JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Fukada & Co., 2 Chome Kitakyutaro Machi, Higashiku.
Shueisha, 25, Kitahama 4 Chome, Higashiku.
T. Uyeda & Co., No. 4 Junkeimachi Shinsaibashi-suji Minami-ku.
Tokyo: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi.

### MEXICO

Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Kodak Mexicana, Ltd., Independencia 37.

### NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-172 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Waterworths, Ltd., 705 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Prince St.
Greymouth: L. A. Inkster, Mawhera Quay.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
Waterworths, Ltd., 216 Lambton Quay.

### NORWAY

Oslo: **J. L.** Nerlien A/S Nedre Slotsgate 13.

### PERU

Lima: Importaciones Americanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

### SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.
Paisley: J. Lizars, 27 High St.

### SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

### SPAIN

Barcelona: Catalonia S. A., Ronda San Pedro 3.
Bilbao: Ignacio Amann, agent for Bell & Howell. Colon de Larreategui 9.
Madrid: Kodak Sociedad Anonima, Puerta del Sol. 4.
Avenida Conde Penalyer 21.

### STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong. 1c Penang St.
Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio and Photo Co., 65-3 High St.

### SUMATRA

Medan: Y. Ebata & Co., 69 Kesawan.

### SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.

### SWITZERLAND

Basel: Wilhelm Dierks, Friestrasse 74 (Sodeck).
H. Strubin & Co., Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: Ganz & Co., Bahnhofstrasse 40.
M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
Zulauf and Co., Bahnofstr, 61.

### VENEZUELA

Caracas: Edo. Vogeler & Co., Apartado 470.
Maracaibo: MacGregor & Co., Apartado Postal No. 197.

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***$3 a year (Canada, $4.00, Foreign, $3.50); 25c a copy***

**MOVIE MAKERS**

**105 West 40th Street**
**New York City**

# ANNAPOLIS

***Featuring John Mack Brown, Jeanette Loff and Hobart Bosworth***

**Glamorous story of life among the Naval Cadets, their schooling, hazing, drilling, sailing, flying and loving. Taken with the fine Annapolis background, steeped in the traditions and spirit of that famous school.**

## KODASCOPE LIBRARIES, Inc.

33 WEST 42nd STREET, NEW YORK
*Subsidiary of Eastman Kodak Co.*

**Branch Libraries and Distributors in fifty-five of the leading cities of the United States and Canada**

## *Announcing Two New Stars in Kodascope Libraries*

### HARRY LANGDON

*in*

### "Feet of Mud"

**By many critics, Harry Langdon is considered the equal of Charlie Chaplin in the finished art of pantomime. Certainly in this 2-reel comedy he is at his best and his adventures in Chinatown are too funny to describe. He also figures in a football game, in an unsuccessful effort to favorably impress the "girl of his dreams."**

### CHARLEY CHASE

*in*

### "Many Scrappy Returns"

**No one plays the modern sophisticated society drama with quite the charm and finesse of Charley Chase. He delights a discriminating public. With Eugene Palette and Bull Montana he extricates himself from one anniversary adventure after another with delicious subterfuges.**

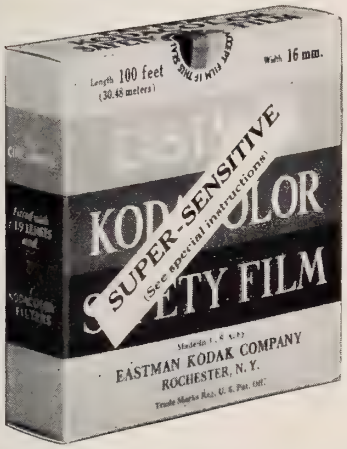
Printed by W.N.U., New York

# IT'S HERE

# A new film, at the old price, that widens the scope of full color movies

## EASTMAN SUPER-SENSITIVE KODACOLOR FILM

*records movies in full, natural colors on dull days or in open shade, at half speed . . . on slightly cloudy days or in direct sunlight, at normal speed.*



YOU'VE waited for this opportunity . . . to make Kodacolor movies under a wider range of conditions . . . to record many action shots in their full, natural colors when your subjects appear in open shade or even when the sky is overcast. *Now you can.*

For the Eastman scientists who made Kodacolor movies possible have developed a new film . . . twice as fast as the original Kodacolor Film. A film that assures greater brilliancy . . . sharper definition . . . richer colors.

Just as Ciné-Kodak Super-sensitive Panchromatic Film opened new fields for black and white movies, so does this new Super-sensitive Kodacolor Film unfold new and inviting opportunities for the making of full color movies with an *f*.1.9 lens.

Read the Exposure Guide for Super-sensitive Kodacolor Film (below). Note the wide diversity of light conditions under which this amazing new film will record your pictures . . . in action, in color . . . as true to life as nature itself.

You'll want to try Eastman Super-sensitive Kodacolor Film yourself, at once. Your Ciné-Kodak dealer has it. The price is the same as that of the original Kodacolor Film (now discontinued)—$9 for the 100-foot roll; $4.75 for the 50-foot roll. Eastman Kodak Company, Rochester, New York.

EXPOSURE GUIDE for EASTMAN
*Super-sensitive* Kodacolor
Safety Film

| Light Classification | Exposure | Camera Speed |
|---|---|---|
| Dull or in Open Shade | No N. D. Filter | Half |
| Slightly Cloudy | No N. D. Filter | Normal |
| Direct Sunlight | N. D. 1 | Normal |
| Intensely Bright | N. D. 2 | Normal |

Early or late in day, increase exposure by changing N.D. Filter or decreasing camera speed.

*Dull*—Sky completely overcast, but good light. Do not confuse with *Very Dull.*

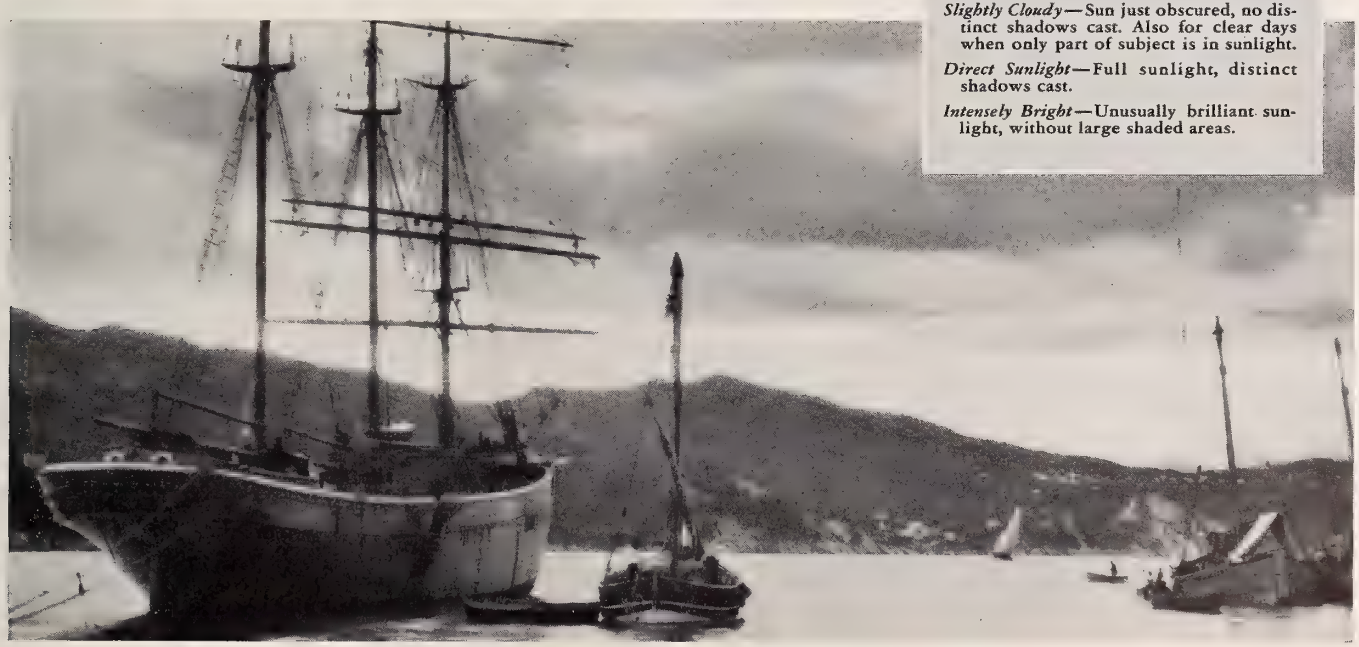
*Open Shade*—Subject lighted by large area of sky.

*Slightly Cloudy*—Sun just obscured, no distinct shadows cast. Also for clear days when only part of subject is in sunlight.

*Direct Sunlight*—Full sunlight, distinct shadows cast.

*Intensely Bright*—Unusually brilliant sunlight, without large shaded areas.

*Full color movies under partially cloudy skies, once impossible, are easy now with Kodacolor Super-sensitive Film, a Kodacolor filter and an f.1.9 lens.*



# EASTMAN *Super-sensitive* KODACOLOR FILM

THE FILMO 70-D—*In beautiful Sesamee-locked Mayfair Case priced at $245 and up. Other Filmos for as low as $92.*

# MASTER *of all* PERSONAL MOVIE CAMERAS

## *because* 25 *years went into building it*

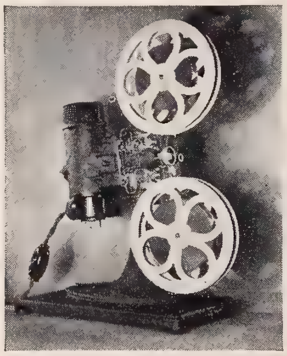
THIS year is the 25th anniversary of the Bell & Howell Company. Among the many outstanding accomplishments of those years in professional and personal movie equipment development, there is none of which we are prouder than the Filmo 70-D Personal Movie Camera.

For this camera has made possible to amateurs virtually everything in movie-making that professionals do. And its fineness and range are combined with an amazing simplicity . . . a simplicity even beyond that of a still camera.

Seven accurate speeds from s-l-o-w to fast . . . 8, 12, 16, 24, 32, 48, and 64 frames a second. Three lens turret head to permit instantaneous change from one lens to another. Variable viewfinder to adjust the finder area to field areas of lenses of six different focal lengths. Critical focusing attachment if desired (in which case the designation is 70-DA). A general construction of watch-like precision wedded to a stamina which makes it possible to say: *No Filmo has ever worn out.*

Why shouldn't we be proud of the Filmo 70-D? Why shouldn't we consider it a worthy crown of a quarter of a century of ceaseless development? Why shouldn't it win the place that it has won in the estimation of experienced movie-makers . . . *the Master of All Personal Movie Cameras.*

If you own other movie cameras . . . or if you've never owned one . . . you'll want to know about this finest. Ask your dealer to demonstrate it. Or write for the book, "What You See, You Get," to Bell & Howell Co., 1843 Larchmont Avenue, Chicago; New York, Hollywood, London (B & H Co., Ltd.) Est. 1907.



**NEW FILMO PROJECTOR FOR ONLY $150**

*Here's the answer to low first cost plus fine results and maximum durability in a movie projector . . . the new Filmo Model M. Single control—a child can operate it. Only simplicity, retention of basic Filmo 57 Projector design, and quantity production have made possible the low price. Mechanism and optical system essentially the same as those in other Filmo models of higher price. 300-watt lamp. Priced at only $150. Other Filmo Projectors $198 and up.*

# FILMO

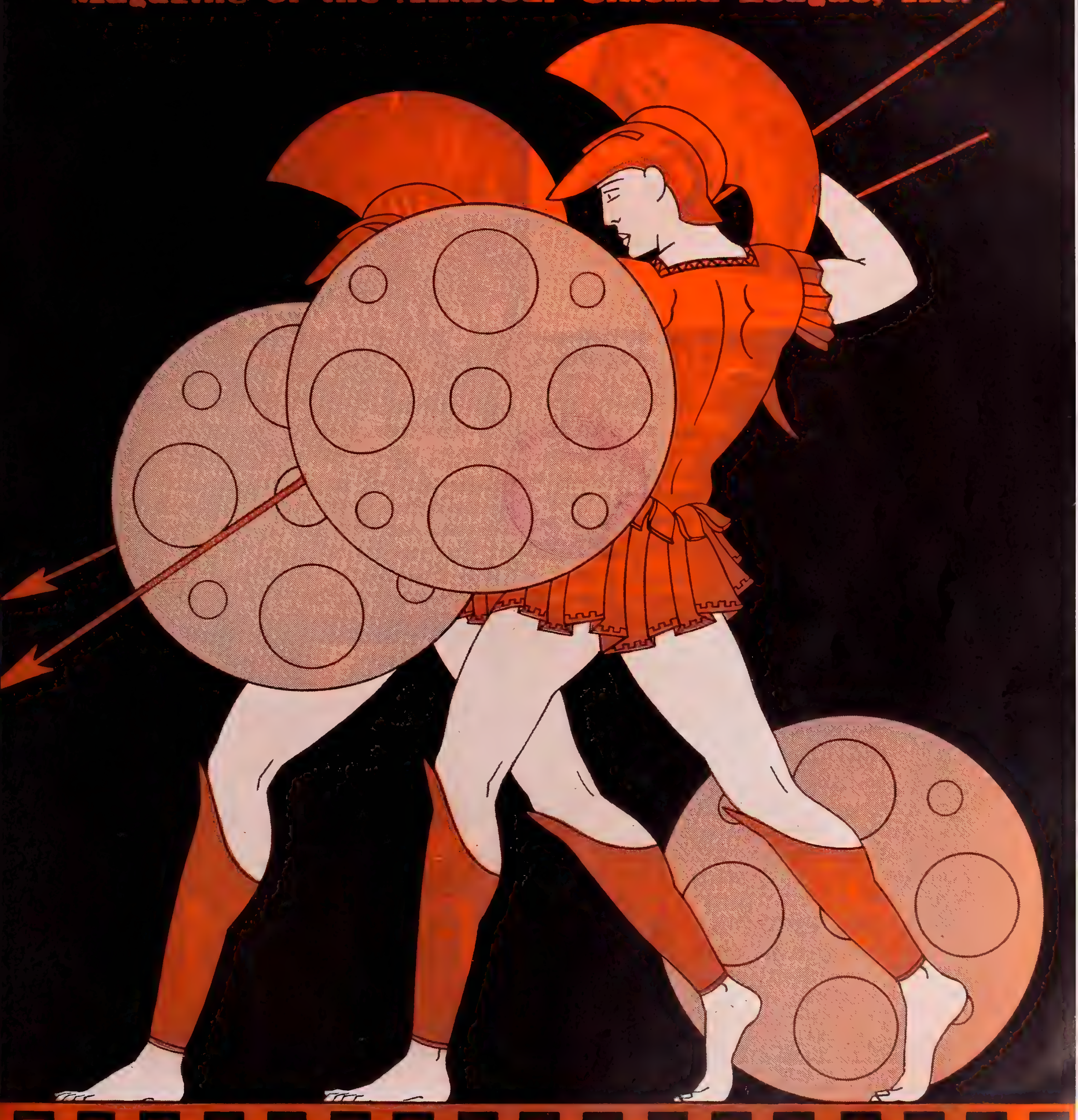
PERSONAL MOVIE CAMERAS & PROJECTORS

Made by Bell & Howell, the world's leading manufacturers of finest quality professional and personal motion picture equipment.

PROFESSIONAL RESULTS WITH AMATEUR EASE

# MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.



MAY, 1932

25c

# What do these BIG words "Panchromatic", "Supersensitive" really mean?

AS AGFA uses them, "Panchromatic" and "Supersensitive" are words of definite meaning that convey much to every maker of fine movies:

> *Panchromatic* is another way of saying "sensitive to all colors." Agfa Panchromatic film registers all the colors which, together, make up daylight or artificial white light. With panchromatic material you get the full benefit of all the light which illuminates your subject, or is reflected from it, including red, to which orthochromatic films are relatively insensitive.
>
> *Supersensitive* means that Agfa is particularly fast,—twice as sensitive to daylight, three or more times as sensitive to artificial light.

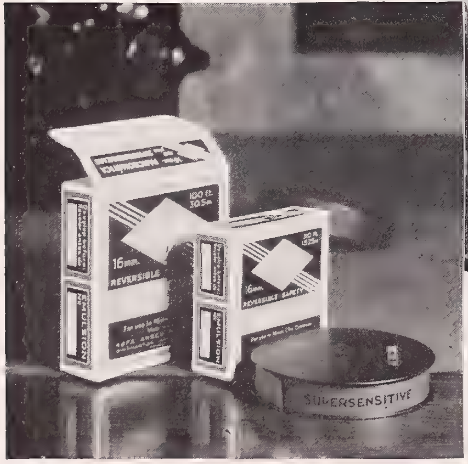
The scope of fine movie making was immeasureably widened with the introduction of Supersensitive Panchromatic Cine Film. Agfa makes possible a truly faithful reproduction of tone value and clearer detail. Also it registers the picture under difficult light conditions—indoors and out—conditions too difficult for earlier types of film.

Week by week movie-makers report new conquests with Agfa,—pictures that have new interest in the taking as well as the showing, because they present the new and unusual in home movies.

Adventure with your camera. Load with Agfa and get the new brilliance that only Supersensitive Panchromatic Film can give you.

Agfa

**Price, including free processing, and return transportation, per 100-foot roll, $7.50; per 50-foot roll, $4.00**



## AGFA CINE FILM

**16 mm. Supersensitive Panchromatic**

**AGFA ANSCO OF BINGHAMTON, N. Y.**

BRANCHES: CHICAGO DETROIT KANSAS CITY LOS ANGELES SAN FRANCISCO BOSTON TORONTO, CANADA

# By Actual Count

Of a recent questionnaire sent out by MOVIE MAKERS MAGAZINE

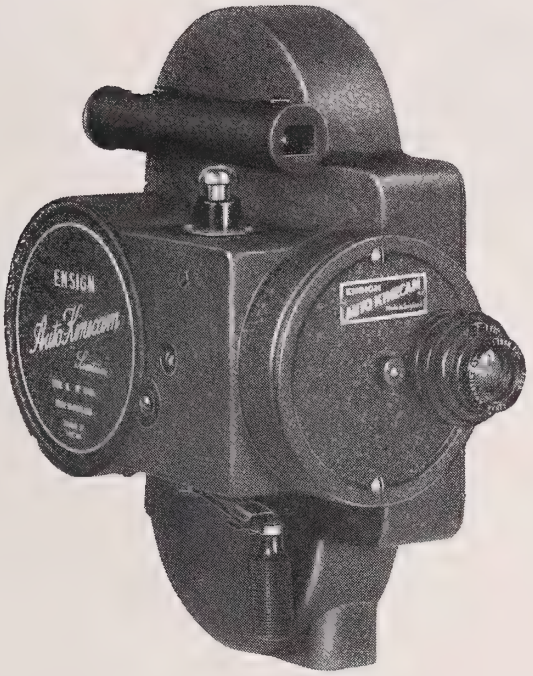
# Two features most desired

by amateur movie makers ARE TO BE FOUND ONLY in the

# ENSIGN AUTO KINECAM!

**(1)**

Reverse attachment for rewinding films in camera.



**(2)**

Double spring motor running more film in one winding.

The ENSIGN AUTO KINECAM is the ONLY camera which has both these features.

The mechanism is so constructed that the crank may be turned backward and the film rewound for lap dissolves or other trick work. Necessary fittings cost $20 above the price of the outfit.

The Graphite packed double spring, when fully wound, will run at least 35 FEET OF FILM and, in some cases, 40 FEET!

**Also**

- Three speed shutter—8, 16 and 64 pictures per second.
- *f*/2.6 Cinar anastigmat lens in focusing mount.
- Pressure control on film gate to assure correct contact at light opening at all speeds.
- Hand crank in addition to spring drive.
- Built in exposure guide on camera side.
- Solid construction throughout.

and the price **$99** including genuine leather, hand-sewn case.

**WILLOUGHBYS**

MOVIE CAMERA HEADQUARTERS
110 WEST 32d STREET, NEW YORK

# Here's the answer to Your Exposure Problems! . . . the ELECTROPHOT *photoelectric* Exposure Meter

ELECTROPHOT

***Now only $30***

***in the United States, complete with leather case***

Forget past failures! Decide now that you will start off your next roll of film with the assurance that *every shot will be a successful one.*

ELECTROPHOT, the revolutionary new photoelectric exposure meter, makes your success certain! It provides you with science's latest development in light measuring devices—in a simply operated, compact form.

### LENS SETTING DIRECT FROM DIAL

All you have to do is sight the ELECTROPHOT at the scene, through the Reflex viewfinder, and press a button. Immediately the scientifically correct lens setting is seen on the dial, which is graduated from $f/1$ to $f/32$, including the full range of your camera lens.

What could be easier? Think of the time you save, of those quick shots you now can make successfully, of the film you save by eliminating mistakes in judging and estimating!

### NO MORE GUESSWORK!

ELECTROPHOT removes all the time wasting, confusing technicalities. It asks no careful judgment or approximations from you. You do not have to squint through a tube or adjust any sliding scales. Simply sight ELECTROPHOT, press the button and read your correct lens setting.

ELECTROPHOT is ideal for shots under difficult conditions—for indicating at once whether color or other specialized work is possible—for interior scenes — and for using the new super-speed film. Above all . . . it is a FILM SAVER. Every shot is a successful one!

### SAVES THE ROLL IT REPLACES

In its new size and shape, the ELECTROPHOT is easier to handle and to operate. Its new reflex viewfinder gives complete sighting accuracy. It fits in your camera case—replacing a roll of film—and saving many rolls, according to users! It weighs about sixteen ounces and has its own genuine leather carrying case.

Amateur movie makers in every civilized country have proved the remarkable results obtained with the ELECTROPHOT photoelectric exposure meter. It has been developed on proved principles employed in talking motion picture work, color sorting machines, photometry, etc.

### NEW LOW PRICE

ELECTROPHOT will pay for itself in film saved, in better pictures, in the satisfaction you gain from knowing that exposure failures are a thing of the past. At its new low price of $30.00, complete, and including many improvements, it is an essential instrument for every amateur who wants good results.

You can order the ELECTROPHOT direct, or through your dealer, who can give you a completely descriptive folder and show you this unusual fully automatic exposure meter.

## NOW! A model for STILL camera work

**A new ELECTROPHOT has been designed and proved for STILL camera work. Its dial is graduated for quick, easy use. Its operation is just as simple and error proof as that of the movie model. You sight it, press the button and the dial instantly registers light intensity. A quick glance at the handy chart and you have the correct lens setting for perfect stills. No calculating, no estimating, no "squint tube" guessing. You do not depend upon the variable reaction of the human eye. ELECTROPHOT'S "electric brain" now becomes your exposure authority for still shots also. Equally useful outdoors or indoors. Invaluable for color filter and other special work. Complete with genuine leather carrying case, only $30.00 in the United States. Order direct or through your dealer. See the descriptive folder.**

ELECTROPHOT is a product of

**J. Thos. Rhamstine***
*Manufacturer of Precision Electrical*
*Apparatus for 12 Years*
**501 East Woodbridge, Detroit, Mich.**

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APR 28 1932

# MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

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H. A. Neumann, Nesmith & Associates

Editor
JOHN BEARDSLEE CARRIGAN

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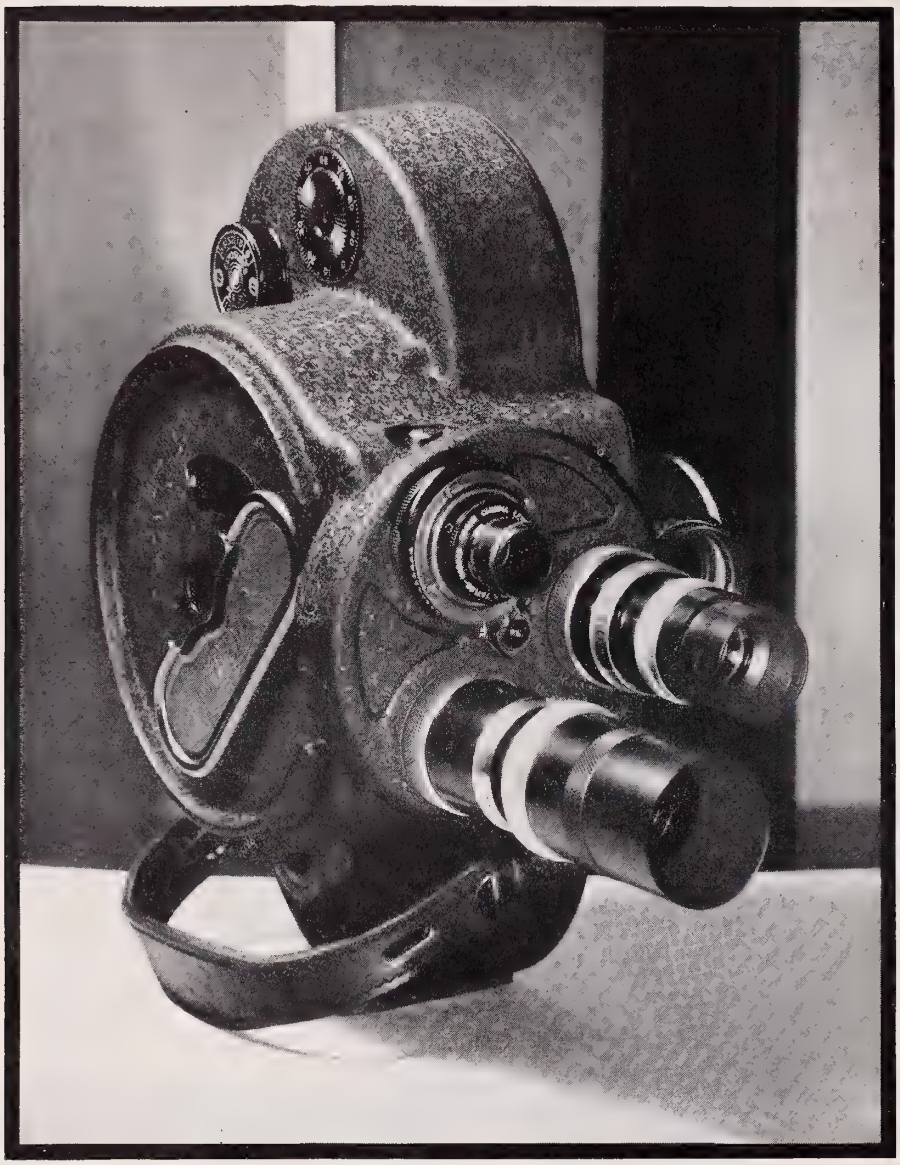
RUSSELL C. HOLSLAG........*Technical Editor*

LOUIS M. BAILEY........*Editorial Assistant*

ALEXANDER de CANEDO........*Art Editor*

ARTHUR L. GALE........*Advertising Manager*

# ". . . that which is *supremely fine* . . ."



*Filmo 70-D, here pictured, is the master of all personal movie cameras. Seven film speeds. Three lens turret head. Variable area viewfinder. In beautiful Sesamee-locked Mayfair case, $245 and up. Other Filmo Cameras, as low as $92. Filmo Projectors, $150 and up.*

• • •

Bell & Howell's quarter century of experience in making the professional cameras preferred by leading film producers enables this company to design and build Filmo Personal Movie Cameras and Projectors that assure you

PROFESSIONAL RESULTS WITH AMATEUR EASE

Bell & Howell Co., 1843 Larchmont Ave., Chicago, Ill.
*Gentlemen:* Please tell me about the Filmo Cameras ☐, Filmo Projectors ☐.

Name..........

Street..........

City.......... State..........

The pride of Filmo ownership is not an empty pride. The infinitely fine measurements and jewel-like precision of Filmo's moving parts aren't merely to admire. They perform a function. They guarantee good movies. They make operation simple.

It is this fitness, this supremely successful adaptation to a purpose, which gives Filmo its fame. Not mere fineness, not mere function, but the results of the two—good pictures...these measure the value of Filmo.

And when we say that Filmo gives the joy that comes from owning that which is supremely fine, this means simply the joy that comes from owning that which does splendidly the thing it is supposed to do.

Ask any Filmo dealer to show you the Filmo Personal Movie Camera and Projector. The most casual examination will convince you that Filmo is the equipment to have. Or write to us today for literature. Bell & Howell Co., 1843 Larchmont Ave., Chicago; New York, Hollywood, London (B & H. Co., Ltd.) Est. 1907.

*What you see, you get—with Filmo*

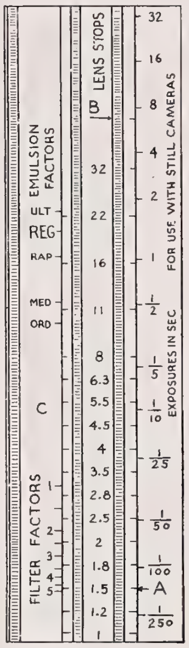
BELL &
HOWELL
FILMO

# Take guesswork out of Exposure

*Use the B&H Photometer for assurance of PERFECT EXPOSURES . . . . . . . .*

The B & H Photometer gives positive assurance of correctly exposed film. Under any condition of natural or artificial light, it solves every exposure problem accurately, instantaneously. And it is as simple to use as a flashlight. You sight through the eye-piece, seeing your subject while you take the reading on exactly the important portion. Model A, for Filmo Cameras, $17.50 ($20 with case). Model B, calibrated for still photography, at the same price.

*Right—Scale of Photometer B, for still photography*

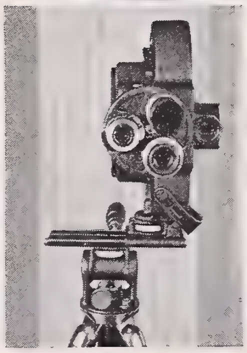


# No jumpiness when a B&H . . . Tripod *holds your Filmo steady*

Blur and jumpiness are eliminated when your Filmo is mounted on a B & H All-Metal Tripod. For panoramas or for tilting the B & H Tripod makes the camera movement slow, steady, and smooth. Pam and tilt bearings are large and free-moving, and operate independently or together. Tubular steel legs have internal locks. Leg tips have rubber caps for use indoors or on hard surfaces. Safety chain prevents accidental upsetting. Tripod alone, $36. Zipper type leather case, $12.50.

**The B & H Focusing Alignment Gauge**

This tripod accessory alternately brings the Filmo 70-DA viewfinder and critical focuser exactly into the lens photographic position. Of particular value to all who do critical close-up work. Precision of slide and track insures accurate alignment. For use on the B & H All-Metal Tripod or any other tripod with standard thread. Price, $21.



**B & H Lens Modifier**

A distorting lens that pulls the whole world out of shape while you film it; great for grotesque dream or nightmare effects. Lens Modifier (fits regular 1" F 3.5 Filmo 70 Camera lens), $13.50.

**B & H Filmo Duplicator**

A fun-maker. Causes the image to be doubled on the film. A person filmed with Duplicator has a "twin" mimicking every move. Filmo Duplicator (fits standard F 3.5 Filmo 70 and 75 lens), $4.50.

**B & H Prismatic Eye**

"Shoot around a corner" with the Prismatic Eye and take movies of persons without their suspecting you. Enables you to take movies at right angles to your line of sight. Prismatic Eye, $5.00.

BELL & HOWELL

**FILMO**

Bell & Howell Co., 1843 Larchmont Ave., Chicago;
New York, Hollywood, London (B & H Co., Ltd.) Est. 1907

PERSONAL MOVIE CAMERAS • PROJECTORS • ACCESSORIES

5
V
Now-$170 FORMERLY $220
WITH *F2.9, ONE-INCH HUGO MEYER LENS

# The GREATEST VALUES in the HISTORY of amateur MOVIE MAKING

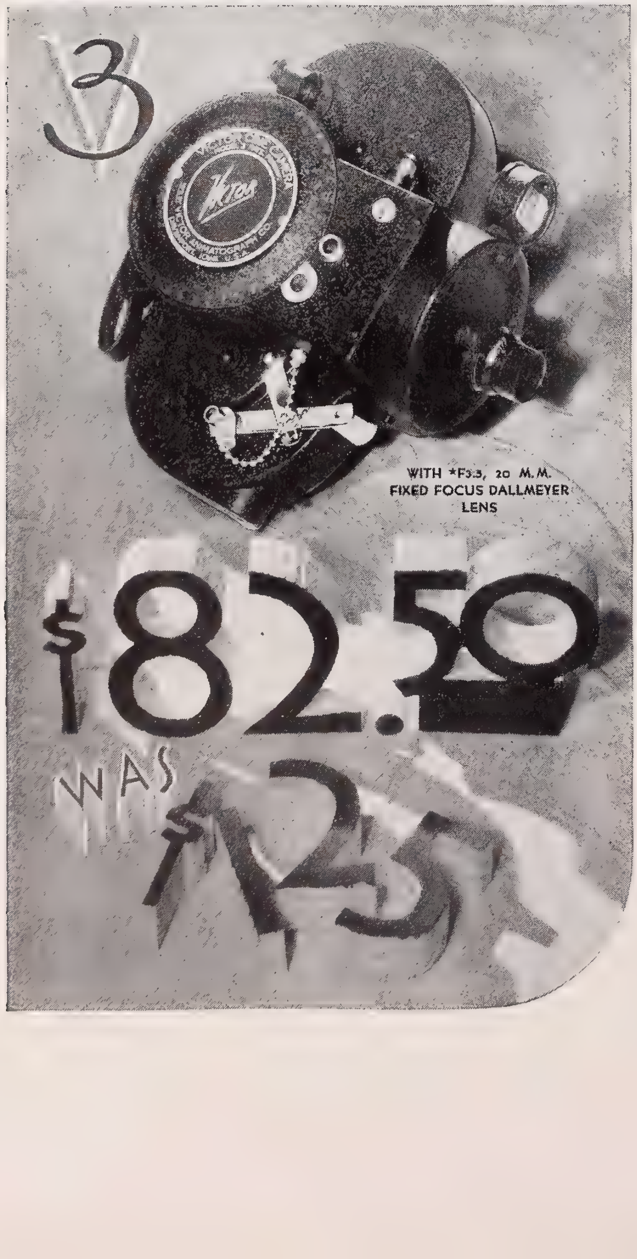
## IMPROVED MODELS at AMAZING New PRICES.

NEVER BEFORE has it been possible to purchase a truly fine movie camera . . . . a camera of genuine VICTOR quality and precision . . . . at such attractive prices as those of the new VICTORS.

The New Victor 5 will appeal to you as being the most beautiful, the most complete, the finest of all 16 m/m cameras! The Model 5 is the original VISUAL FOCUSING, TURRET FRONT 16 m/m CAMERA. Now it has many more new features to lift it even farther beyond competition . . . . a new GRADUATED DIST-A-SIGHT; an AUDIBLE-VISIBLE FILM METER; ATTACHED WINDING CRANK: FILM LOOP GUARD; COLLAPS-O-STRAP HANDLE; and rich, gold flecked BROWN LAVA FINISH with satin black and chrome plate trim . . . . at a great reduction in price!

The exquisite beauty and amazing performance of the New 5 will thrill you. Its new low price will delight you. Don't envy the other fellow . . . Own a VICTOR yourself. Ask today to see these new VICTOR Values.

*Lenses of all makes, speeds and focal lengths are interchangeable on Victors. May be equipped for KODACOLOR also.



"Title As You Go"
The NEW VICTOR POCKET TITLER $10

VICTOR ANIMATOGRAPH CORP.
DAVENPORT, IOWA, U. S. A
*Distributors:*
NATIONAL THEATRE SUPPLY CO.
BRANCHES IN ALL PRINCIPAL CITIES

VICTOR

*Ask your dealer to Demonstrate*

# A NEW THRILL

## FOR MOVIE MAKERS!

*Shoot scenes indoors as easily as outdoors . . . and almost as inexpensively . . .*

**with this amazing new lamp!**

THE NEW MAZDA Photoflood lamp developed by General Electric is the greatest light source ever offered to amateur movie makers!

Brilliant as a 750-watt lamp, it offers you "studio" lighting from ordinary home lighting sockets, without blowing fuses. It enables you to make sparkling, clean-cut movies right in your own home, free from expensive, cumbersome apparatus. And this amazing new lamp sells for only 35 cents!

During the 2 hour life of the MAZDA Photoflood lamp, you can film hundreds of feet of precious home-life scenes. You can capture baby's swim in the bath-tub ocean, the children tumbling about in indoor play, that impromptu dance when the neighbors dropped in, and many other sequences you will always treasure. All you need is super-sensitive film in your camera, and one or more MAZDA Photoflood lamps.

You will want to try this important new development in home movie lighting at once. Get some MAZDA Photoflood lamps at the store where you buy film and go adventuring at home. You'll never tire of *these* movies!

When you buy Photoflood lamps, always look for the mark MAZDA, the G. E. monogram and the word "Photoflood" on the end of the glass bulb. That is your guarantee of quality. General Electric Co., Nela Park, Cleveland, O.

*Write for a free folder about the new* MAZDA *Photoflood lamp.*

*Hear the "G-E CIRCLE" . . . the woman's club-of-the-air . . . over National Broadcasting Company coast-to-coast network of 56 stations, at twelve, noon, E. S. T., every week-day but Saturday . . . Also every Sunday, at 5:30 P. M., E. S. T., with the world's finest voices singing the world's favorite songs.*

Taken with MAZDA Photoflood lamps

**Use MAZDA Photoflood lamps to make sparkling indoor movies!**

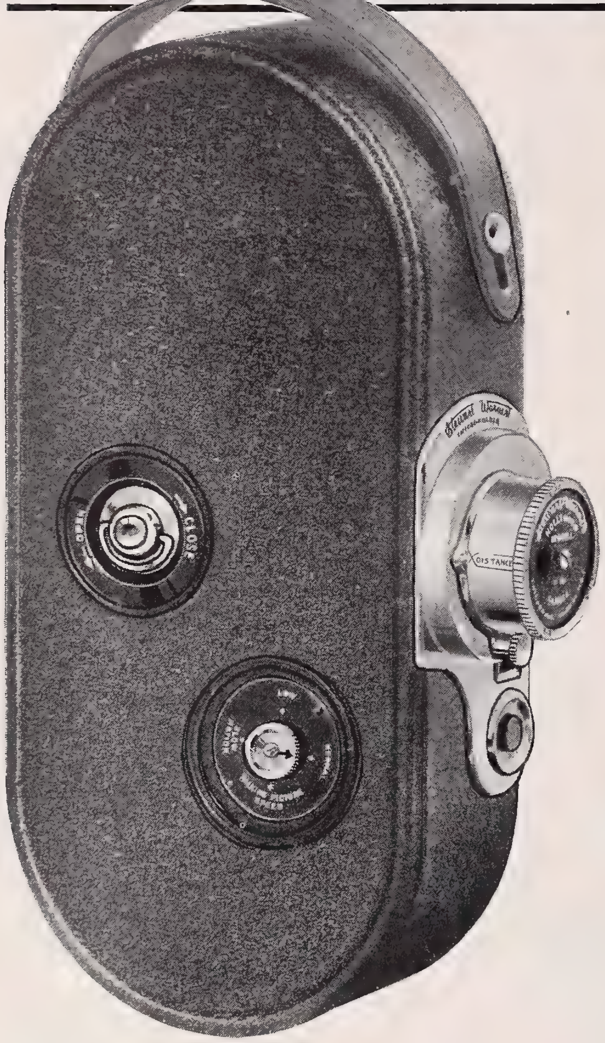
MAZDA
105-125
PHOTOFLOOD

**MAZDA PHOTOFLOOD LAMPS**

*a product of*

**GENERAL ELECTRIC**

# Take Movies *like an expert* THE VERY FIRST TIME



## with the NEW

# STEWART WARNER MOVIE CAMERA

**Designed by Hollywood professional cameramen . . . Built by Stewart-Warner . . . Personally used and endorsed by leading movie stars**

*A sensational high quality Movie Camera—so simplified and so priced that it makes movie-making available to all*

**Says V. E. MILLER**
Chief Cameraman of Paramount-Publix:
"Your only trouble will be in meeting the demand."

**Take Talking Pictures**
The Stewart-Warner Movie Camera has a Talking Picture speed.

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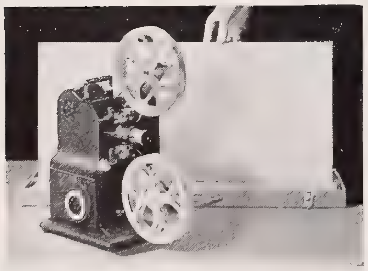

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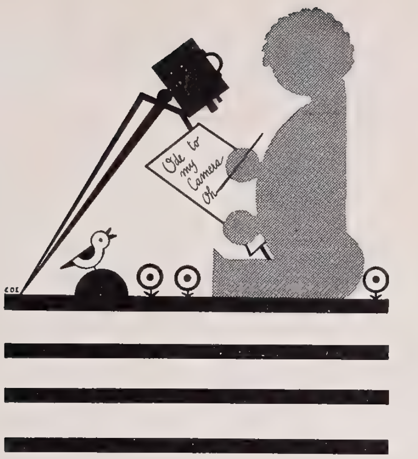
Ode to my Camera Oh
COE

# Try this

THE habit that so many good words have of narrowing down to limited concepts of their real meaning is the reason why many amateur filmers shy at the word experiment. In the school days of many of us whose childish teaching came from small communities, to experiment was to engage in a more or less mysterious operation in chemistry or physics, an operation that called for special equipment that was often a perplexing assembly of strangely shaped and peculiarly acting apparatus. We approached an experiment with caution and mental tension, because we knew, from experience or observation, that sometimes one blew up.

When an amateur filmer is urged to experiment, nine times out of ten he will answer that he lacks the equipment or the time to get the hang of using it. He still thinks of experimenting as collecting, mastering and then, perhaps, utilizing a generous quantity of gadgets. He is under the domination of the contracted concept of the word. If, on the other hand, you urge him to try something new, he believes that you either want him to work out a complete photoplay or to go in for some special kind of advanced technical cinematography. Between these two phrases, a perfectly simple, workable and profitable idea is smothered.

All that is needed for an amateur filming experiment is a camera and film. With more equipment, experiments can become more complex, but, without it, they are definitely, happily and satisfactorily possible. Indeed, no experiment can be really of more value to the experimenter and to other amateurs than one which is made with deliberately limited equipment, because an extra hazard is brought into the game and the fun is increased.

The fundamentals of the experiment are few—motion, light and shade and composition, so far as the photographic factors are concerned, and choice of subject matter and continuity for the logical content. No laboratory is needed, no collection of equipment either assembled or specially designed. A camera, some film and an alert and original mind are the only requisites.

The problem of the experiment is equally simple in its broad statement. Required to produce an amount of film footage in which you shall have something to say that has originality and pungency and on any subject that you may choose, in which you shall say what you mean and say it clearly, simply, logically and intelligently and in which you shall employ cinematography as a means to an end and as a tool to serve your brain.

Here is an experiment that cannot be shunted off on the plea that equipment is lacking, that cannot provide the excuse that it is for "advanced amateurs." Here is an experiment that challenges the owner of the least expensive and the most unaccessoried camera that has been offered. Every photographic requirement can be met with the simplest mechanism that will produce a motion picture. Mental energy, inventiveness and the capacity of seeing old things in a new way must come from the experimenter and he cannot borrow them or buy them.

Movie Makers wants you to make these experiments and to send them in for us to see, as we determine upon the ten best films for 1932. Can you make bricks, not without straw, but without a factory full of machinery? If so, they will probably adorn the capital of this year's film edifice.

## THE AMATEUR CINEMA LEAGUE, INC.

*whose voice is* Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over more than fifty countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.*

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MOVIE MAKERS

# George Eastman and amateur movies

## A discussion of his contribution to the advance of 16mm.

ROY W. WINTON

THE whole world has recognized the fact that in the death of George Eastman there has gone from the current scene a figure that was profoundly effective, influential and important in the development of a number of international interests. The work of this shy man who became a great leader in photography, industrial management, musical appreciation, public health, education, natural history and new methods of time reckoning has been told earlier by Carl W. Ackerman, A. C. L., and others and, most recently, in the public press.

Of particular interest to those of us who practice amateur cinematography is the less known—perhaps unknown—story of Mr. Eastman's personal activity in the creation and development of home movies. Because the public presentation of personal filming coincided, roughly, in time with the retirement of George Eastman from detailed direction of the Eastman Kodak Company, it is easy to conclude that this pioneer in popular photography had comparatively nothing to do with amateur motion pictures. The facts are to the contrary.

George Eastman had two fundamental attributes that controlled all of his relationships with his company. As an associate of his puts it, "it is interesting to bear in mind that, during the years when practical amateur photography was evolving, the Eastman organization was small, composed of jacks of all trades, among whom Mr. Eastman was jack of spades for comprehension and ability. He worked closely with his few associates, with hands and mind—always that active, amazingly lucid mind—in developing the Kodak and the film to use with it." Although circumstances changed with the years, Mr. Eastman never lost that intimacy of contact with company problems and his hand was always on one part of his great industrial machine or another, with a lessening pressure, as time went forward, but never completely removed. He was a type that, a few years ago, would have been reproached but that, in the light of the last two or more years, has emerged as a distinct asset in public affairs—he was a man with the detailed "small town" mind so far as his willingness and capacity to work was concerned and, at the same time, a man who could think broadly and internationally when need arose. This accounts for the fact that he deliberately had "a finger in every pie" because he wanted to be sure that the pie was the right kind.

The other characteristic of Mr. Eastman that is basic to any consideration of the part he played in amateur movies was his capacity, to which his world wide company bears witness, of building up contemporaneously with necessity an organization to carry out the projects upon which he had decided and to develop new projects for consideration and decision. Again, his friend says it best. "The remarkable genius of Mr. Eastman was that he could grow from his ability as an inventor into a great organizer to perpetuate similar talents of many other men, his successors. Few figures in history have combined preeminence in these two abilities."

What, then, did this man with a passion for personal intervention and a demonstrated capacity for synthetic organization do for amateur movies? Precisely what these two fundamental attributes would demand, which was to consider amateur movies when they were suggested by his associates, to decide that his company would develop them and then keep a close personal watch upon their progress with occasional definite interventions.

During the War decade, several attempts at amateur motion pictures had either failed or had not come to fruition in general public acceptance in the United States and elsewhere. The photographic industry, as a whole, was skeptical about home movies and hesitated to undertake them. Efforts had centered on a negative and positive process (cost being a barrier to extensive use) with the film, in most cases, 17.5 mm. wide, half the standard theatrical width. The Kodak Research Laboratories, an accomplishment of Mr. Eastman's organization genius, studied the possibility of offering a practicable method of home movies to the world. They rejected the negative and positive process and came to the conclusion that the whole thing depended upon the perfection of the reversal process, now so well known. This process was not new but, as it was then, it was lacking in the necessary latitude. No means existed of automatically compensating for amateur deviations from just the correct exposure. Since amateurs could not be expected to tolerate inferior results and since only expert amateurs could be expected to give the correct exposure all the time, it was obvious that the reversal process had to be modified and bettered. The Research Laboratories expressed their belief that this could be done.

[Continued on page 214]

*(The writer is particularly indebted to officials of the Eastman Kodak Company, especially to L. B. Jones, vice president, for the essential material in this discussion.)*

A beacon light

Photograph by H. Armstrong Roberts

# Dr. Kinema pays a call

BY CYRANO

What transpired on an unheralded visit to the A.C.L. office

E. B. Luce, courtesy Davis Press

"And here's another who says he wants to make shadow films"

THE technical consultant of the Amateur Cinema League sat at his desk, gazing out of the window. Yes, gazing, star gazing, perhaps, although the only constellations visible in the city's evening sky were those of this earth—galaxies of brilliant electric lights, clusters of lighted windows denoting late stayers in some tall buildings. For these are the only stars by which New Yorkers may chart their course. As the dusk falls over the city, the great buildings, huge and stolid in the day, suddenly begin to gleam, as it were, with an inner radiance, a thousand points of light. These are the city's stars and moons, this its milky way.

The technical consultant sighed; his had been a busy day and he was not yet finished. His own office that night seemed one of the city's smallest stars—just a point of light from the street, beheld as an atom, a molecule of brightness. He recalled the busy day with its many visitors from far places. A line of W. S. Gilbert stirred in his memory: "Patagonia, China, Norway . . . Till at length they sink exhausted on the movie League its doorway!" he concluded, in a lame paraphrase. Well, perhaps not visitors from those identical places but letters answered from still farther places—India, Penang, Australia, Japan. He felt, thereat, rather cheered and, at once, the glow from his office window through the night seemed to take on somewhat the aspect of a beacon light.

After calculating absent mindedly the exposure that would be required to shoot the night scene on supersensitive film, he turned to his typewriter and to an unfinished *News of the industry* description of a new gadget he had inspected that day. As he turned, he suddenly became aware that the office contained another occupant. He leaped to his feet in consternation and in some embarrassment at his daydreaming for there, calmly seated in the office chair, was no one other than Doctor Kinema!

It was plain that the good Doctor was not altogether displeased at the sensation he had created. He'd been an infrequent visitor to the office of late and had been wondering just how far he had been missed. So that, when the technical consultant had sufficiently recovered from his surprise to speak his pleasure at the unexpected visit, the Doctor's eyes twinkled merrily and, through his trim, graying Van Dyke you could see the suspicion of a grin.

"Well, well!" said he, "Glad to see me, eh? I suppose you thought the Doctor had forgotten you all over here. But I don't forget so easily and when I had this opportunity of flying over to the city, I took advantage of it and here I am!"

"Really, Doctor, you *flew* all the way from your home in . . ."

"Exactly! And don't adopt that surprised tone about my flying."

The technical consultant saw that his natural surprise had taken rather a left hand twist in the old gentleman's mind. He reflected on the Doctor's thoroughgoing "uptodateness" in movies and everything else, and was slightly abashed.

"Well, Doctor," said he, reaching for the top letter of a pile on the desk, "that's just the subject taken up in this letter. Look here. It's from Europe; the chaps over there do a lot of flying and they know their stuff, too, but this member has acquired a filter which he wants to use from a plane, and doesn't know its factor."

"And he expects you to tell him that at long distance, of course," said the Doctor, mollified, as he adjusted his glasses and reached for the letter.

"Not exactly," replied "Tech." "But speaking of that, Doctor, you'd be astonished at the number of my correspondents who, apparently, credit me with occult powers. It's all very flattering, of course, but a mere description of a filter's shape and mount, especially a foreign one, is not enough to determine its factor."

"What are you going to do about it, then?" asked the Doctor. "Seems to me I've seen something in the *Clinic* about determining the factor of an unknown filter. Are you going to refer him to that?"

"I would if I hadn't had a bit of luck in this particular matter. The filter in question, as you see, is described as having a ring mount bearing a single initial letter. This didn't give me the factor but I rang up a well known firm here in New York City which has a [Continued on page 216]

# The time element and cine planning

EDWARD J. BALTHAZAR

It is easy to avoid movies which are, at best, really stills

A WELL KNOWN trouble of many cine amateurs is the persistence of a "still consciousness." The habit of viewing the representations of things as still pictures is so ingrained in the race that it may explain the trouble. Many of the amateur movie maker's inspirations come from still pictures—photographs or paintings. No wonder, therefore, that, with the desire to take his little son of four on the knee of grandmother, he is at first satisfied with shooting five or ten feet of the pose and is contented with a result which is rightly the aim of a still photographer. A still picture is relatively instantaneous. It has no reference to time. Its effect is to blot out time from the motion of things, so that a representation of a racing car going better than a hundred miles an hour does not appear to move. A motion picture camera cannot do otherwise than represent action and action necessarily involves terms of time. Let some Einstein figure out timeless motion, if he can. Should the amateur apply the time element in planning a film of his infant son on his grandmother's knee, he will arrive at results which will open to him as by magic the true technique of the motion picture camera. In the first place, it can be suggested safely that he keep his first inspiration, whatever it may be, as the climax of the film he is planning. And, since time is divided into past, present and future action, he may set aside the climax as the present action towards which the past action is to evolve and from which his future action is to proceed to a logical and natural finale.

It can now be seen that past action is merely the introduction to the climax, that is, in the present instance, to the scene of the child in arms. The amateur may use any introduction he will. Should he desire to use more rather than less film and should the child's grandparent not reside in the same town, her arrival may be taken first. He may choose the garden as the setting for the whole film, starting his action with grandmother's entry into the garden. Little Bobby is playing at his sand pile. He arises as grandmother seats herself on the garden seat, goes to her and she may be filmed raising him to her knee. Any introduction will do, provided that it leads inexorably to the climax.

Having recourse again to the law of motion as evolving from elements of time, he will now seek to prolong the static idea of his first inspiration with action. In other words, instead of being merely contented with a pose of the child on the grandmother's knee, he will seek some action that can transpire thereon to avoid the still quality of the scene which first inspired him. Bobby may be either induced to go to sleep or to clamber down and return to his sand pile. But the best of a thousand bets is that he will ask for a story. Here is an opportunity to prolong the action of the climax by including the narration of a fairy tale.

A commonplace method would be to use titles to show what grandmother is saying but that would take a great deal of title footage. Why not insert scenes of the story itself, intersplicing them with shots of grandmother and child during the story telling. Although some amateurs may balk at the idea, it is suggested that a short library film be purchased, cut up and spliced between scenes of grandmother telling the story. It would be wise to purchase the library film in advance and to study its possibilities. In all probability it would increase the effectiveness of the idea to remove the titles and substitute quotations from grandmother's tale. Grandmother would tell the story during the filming and you can wager that Bobby would furnish the reactions. A possible treatment of the film would run something like this: A shot of Bobby and grandmother and then the title, "*And the wicked wolf waited in Little Red Riding Hood's path—*". Then another shot as grandmother finishes speaking, followed by an appropriate excerpt from the library film.

However, should the child have older brothers or playmates, the amateur himself could film the tale grandmother is telling, using the other children as actors. It is not necessary to stage an elaborate production. A very simple story will do. The other children may be disguised by the simple expedient of dressing them in grownup clothes and by adding mustaches and side whiskers by means of burnt cork. Place a bridge table in the garden with a cake in the center and set Lady Alice, Lady Effie and Lord Harry around it as if preparing for a magnificent repast. Tom, the pirate, lurks in the [Continued on page 218]

Bobby saying his goodnight prayers might end the film

D. Warren Boyer

# Tricking it up

EPES W. SARGENT

## Simplest of devices will put spice into tiresome sequences

THE probabilities are that everyone has attended at least one dinner where the postprandial orator told a story about those two most famous Irishmen, Pat and Mike. Maybe it was a flat story but the interjection served the definite purpose of retrieving attention sent wandering by the still more prosy speech. This, however, is not a dissertation on after dinner speaking. It is merely a suggestion that you put a little Pat and Mike into your straight filming and to the same end. Like the stories, a little will go a long way, but it will help out of all proportion to its footage. Few who own cameras can escape the occasional demand for some wholly uninteresting photography. Uncle John may want to see how he looks coming down the street or climbing into his new car. It may be politic to humor him. And, since he has no well developed sex appeal, try a little trick stuff on him. He comes toward the camera, hesitates and his overcoat is on his arm. Another few feet and his hat is in his hand. Very simple stop camera work and, yet, you not only have tickled Uncle John half to death but others will not squirm in their seats when they are led by the proud subject to the optical slaughter.

Simple trick work will put spice into the deadest landscape or pep up the comedy that is a little unsteady on its story legs. You probably are familiar with the effects gained by stopping the camera, reverse motion, obtained by merely turning the camera upside down, and cutting and patching. You can also avail yourself of the numerous forms of trick lenses and lens attachments. A distortion mirror will give some unique effects. You can get a lot out of your camera as it stands. For instance, while you are patching up a series of detached scenes, it seems that a little pep is needed. You cut in a title, reading *Things were going topsy turvy* and shoot a few seconds of the closeup of a chimney with the smoke going into instead of out of it. Just enough for a laugh and go on with the straight subject. You can show people all hurriedly backing in or out of a city hall or police station, reverse street traffic or similar stuff. Or, with half straight and half reverse, by a careful joining you can show someone tossing water out of a pail into the air and catching it in the pail again. This is done by filming the same scene twice, once in reverse. Just a little gag like that will Pat and Mike three or four minutes of dull stuff.

Shooting into a reflector mirror gave this effect

arvey White

The original backwards effect was developed in 1896 when an operator, turning back the film, discovered that motion was reversed. The following week the theater had a picture of divers jumping into the water and out again. Since then there have been 1,964,583 pictures showing divers jumping out of the water. That's plenty. You do something else. It takes no more film to show a football player in reverse, the ball apparently striking his foot and bouncing into his hands. And that's newer. It is just as simple to show a boy sliding up a pole instead of down. Another good reverse effect is to show someone scooting up a snow or grass bank, head forward. This goes well with a chase sequence and was often used in the old comedies.

Work the gag into a story when possible. The policeman chases little Willie. Willie gets on top of a wall or the roof of a shed and thinks he is safe, but the policeman gracefully leaps up beside him. Of course, the policeman jumps off the wall backward and then backs out of the field of the camera while being filmed with the camera held upside down. This is easier than it sounds. For that matter, it can be done without reverse. Cut when the policeman starts to jump and match neatly with a shot of a man apparently just landing on the roof. Your spectators will think they actually saw him go up. If not, it still looks funny.

Use the same technique to have a man jump in or out of a barrel, go through a length of sewer pipe, scale a ladder in nothing flat or go through a plate glass window without breaking the glass. Show the subject on one side of the glass. Mark where he stands. He starts to jump up and down. Cut. Put him on the other side of the glass and have him jump up and down again. Trim off the upward motion of the second jump and splice the scene of the upward jump on one side of the glass to the scene of the downward jump on the other side, selecting the highest point in each jump for the splice. It will really fool them.

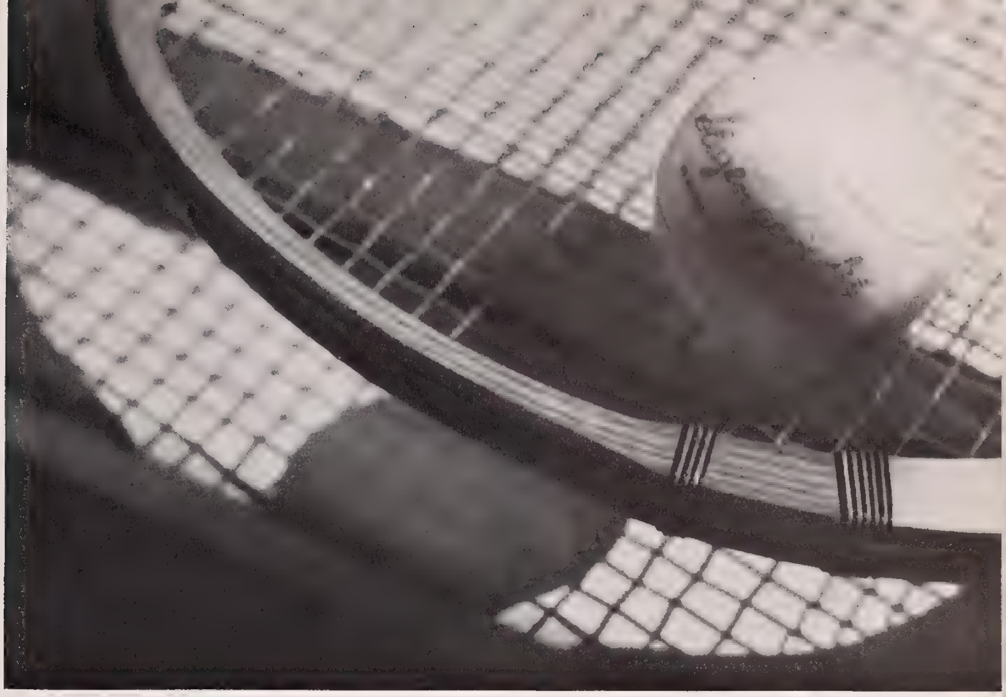
Using the same technique you employed on Uncle John, you can show a chase with the victim losing his garments until he is sprinting along in his shorts. It is the lowest form of humor but it seems that a laugh is guaranteed. It has been used in hundreds of professionally made comedies and you might do it once. You might show a person running down

[Continued on page 220]

# Seasoning for seasonal sports

RUSSELL T. ERVIN, JR.

## How to plan the continuities for spring game films



A sprinkling of closeups aids the cinematic flavor

Dr. Jan Lauschmann, courtesy *American Annual Of Photography*

OUTDOOR sports, always among the best of subjects for the amateur movie camera, at this time of year offer a very wide range of action from which the filmer may pick and choose. The motion picture camera is the best medium for the study of sports—for analysis of correct style, rhythm, timing and all the fine points. This is true whether the camera has the added advantage of slow motion or not but, with the advantage of slow motion, the movie becomes a better medium of study than viewing the sport itself. Sports films have a general entertainment appeal. Even though the audience may not have a particular interest in the sport depicted on the screen, the study of human action is always fascinating.

A good sports picture is the result of a good continuity, filmed with intelligently chosen camera angles, interspersed with slow motion studies of significant action and assembled with care. Another factor might be added, and that is the generous use of footage on action that cannot be retaken. One of the most important of these points is the use of a large variety of angles in both normal and slow motion, for it is the use of the unusual angle that gives audiences a view that could not be obtained from the grandstands while watching the sport in real life.

Tennis, for example, can rarely be seen as well from the grandstand as it can through the aid of a camera handled by an active movie maker. A good opening shot is a wide angle view from above which will show the whole court and the players in action. Enough footage should be made so that portions of this scene could be cut in several times during the progress of the picture. Then make shots from eye level of each side in action. Follow with several shots of each player in full figure plus the height necessary for swinging the racquet over the player's head. Slow motion shots around the court, made from the same eye level, are interesting and bring out points not ordinarily noticeable to spectators.

If the cameraman can move on the court to make staged shots, an excellent scene can be obtained by placing the camera on the ground near the net at a point near the center of the court and filming the player hitting shots over the net and over the head of the cameraman. Another very effective angle is obtained by placing the camera on the ground about fifteen feet from the center of the net. Shoot through the net at the player on the other side and a very interesting scene will result, particularly when the play works up toward the net. These scenes should be fairly short. By cutting up the action into many short scenes made at various angles, the illusion of following the play in detail is best obtained. Closeups of ball and racquet add variety and cinematic interest to a tennis film.

Golf offers an opportunity to get nicely composed scenes as well as good angles of sport action. A wide angle shot of a selected tee with the players coming up with their caddies should start the subject. Then should follow a medium shot which just about covers the first player as he takes a club from his bag, tees up the ball and drives. To make this scene, stand in front of the tee at an angle of about forty five degrees from the direction of the drive. The next shot might be made from behind the tee, showing the next player driving his ball directly away from the camera which is on a level about six inches above the tee and far enough back to take in the whole swing. To film the third player, place the camera on the ground directly in front of the action and at such distance as to include slightly more than a full figure of the player. Tell the player to drive the ball toward the camera. The lift will, of course, swing it over the camera but the cameraman would be safer outside the range. Start the camera and move to one side during the action. A slow motion shot of this scene would be most effective. The last player in the foursome might be filmed from a side view. A slow motion shot from this viewpoint also has interest and the slower it is the better, since this viewpoint reveals the golfer's technique.

Slow motion shots of scenes of golfers working out of traps are best when they include the player, trap, green and flag. The usual fairway shots might be made next and then could come scenes of putting. To avoid using too much film on scenes of putting, have the players first practice from various spots on the green, then make scenes of each putt from a different angle.

The eight oared crew out for practice or an actual crew race provides excellent material for the cine camera. Usually this subject

[Continued on page 219]

# The clinic

Technical comment and timely topics for the amateur

RUSSELL C. HOLSLAG

The midnight sun as recorded with "pan" and filter

Fred S. Nieman

**Stunt of the month** ■ Moving titles of string, spliced into suitable subjects, will add a novel note to trick films or home newsreels. The title may be made by arranging a piece of white string on a dark background, which must be horizontal, with the camera mounted vertically above it. The string is coaxed into shape to form the letters of a word, such as *Finis*, which should be a suitable title on which to try out the idea. Start the camera and, while it is running, pull the two string ends steadily away until the word has disappeared and only a single, taut line remains. Projected on the screen, the word will be seen resolving itself into a line. The same thing done with the camera held upside down will give a very mysterious effect. Reversing the film end for end, the straight line will be shown forming itself into a word. Or, if it is inconvenient to invert the camera, the word may be formed upside down with respect to the camera. By splicing the two titles together, showing the latter one first and following immediately with the first one, the effect is that of a straight line which shapes itself into a word and then resolves back into a single line. The idea can be developed further by linking together pairs of shots made in this manner so that each word of the phrase is seen making and unmaking itself in turn. Some assistance is desirable in making titles in this way, as it is not easy for one pair of hands to manipulate both camera and string. Other decorative or cartoon like shapes are easily made. The string should be of heavy, white yarn and the background preferably should be of black velvet.—*Ian S. Ross, A.C.L.*

**S.M.P.E. standards** ■ The Standards Committee of the Society of Motion Picture Engineers, which has done most effective work in clarifying and establishing standards in professional motion picture work, has now, through a subcommittee, turned its attention to 16mm. film. The kind of research which results in such standardization cannot help but produce a beneficial effect on an industry which is already so extensive and to which no such procedure has yet been consistently applied. Of particular interest are the standards considered for the latest development, that of 16mm. sound on film. Manufacturers, dealers or anyone interested in the 16mm. motion picture industry desiring further details may secure them by writing to the Society's headquarters, 33 West 42nd Street, New York City.

**Random shots** ■ A piece of black paper, wrapped in the form of a cone, with its small end secured around the lens barrel by means of a rubber band, will form an effective sunshade for making special shots where the lens may be in danger of being struck by the direct light. It is also an effective "flare preventer" when shooting in brilliant surroundings. ■ An efficient "camera cave" to form a background for a closeup of a flower or other small object may be formed by painting the inside of a wooden grocery box with a dull black paint. A lining of black velvet would be even better. ■ Shots of still subjects, however beautiful their composition, had better be made into lantern slides than shown on movie film. Animation should be gotten into scenes; the quietest landscape may be framed with the softly moving branches of trees which lend life to the subject and yet accentuate the distant repose. ■ You can make effective rain shots with supersensitive film but be careful to shield the lens itself from the raindrops. Shoot from under a good, big umbrella.

**Coffee humidor** ■ I have found that certain cylindrical coffee tins which hold a pound and are about eight inches high are of just the right diameter to hold 100 foot reels. The covers of such cans fit tightly and they offer a good means of storing the films to prevent them from drying out. I have made these containers into humidors by cutting a circular piece of blotting paper to fit the bottom of the can; these are moistened at the same intervals as are the regular humidifier cans. I find that one can will hold seven 100 foot reels of film. Adhesive tape or a lithographer's crayon can be used to index the contents.—*J. V. D. Bucher, A.C.L.*

**Amateur animation** ■ I read Movie Makers regularly and get much stimulus from every copy. So that I may reciprocate in some measure the benefit I get, I am sending a photograph and description which illustrates how a German amateur makes effective animations in a simple fashion. The film in question shows the human digestive system, building itself by slow

[Continued on page 221]

# "Super" and filters

C. W. GIBBS

## The new film calls for a new approach to use of filters

FILTERS come up for discussion again because, at this time, there are new reasons for a better understanding of their use. The introduction of the fast panchromatic emulsions has brought a new incentive to filter work and, with them, it is desirable that all filters be used more intelligently. While the use of filters has been fairly well understood in conjunction with the normal speed, panchromatic films, the new films have a different speed and color sensitivity which must be kept in mind. Filters are used primarily to correct the color sensitivity of the film, a sensitivity which differs widely from that of the eye. Because of this difference, the subject is often shown on the screen in tones which do not appear natural. To correct this condition, filters are used to screen out certain unwanted colors, usually blues, which strongly affect the emulsion. Then, too, in photographing distant scenes, blue aerial haze is encountered which, unless cut out by means of a yellow or red filter, seriously interferes with the sharpness and detail of the image. To show the delicate detail in the white clouds in outdoor scenes, the strong blue rays from the sky must be retarded.

The new fast film is better corrected for color than the regular "pan." The new film is more green and red sensitive and less blue sensitive. Though higher red sensitivity is not particularly desirable if correct tone reproduction is the feature which is to be emphasized, it is of greater advantage photographically than a high blue sensitivity in that it reduces the filter factors of the yellow, orange and red hues considerably. Using the deep orange and light red filters for overcorrection of color, very unusual results will be obtained which will be interesting as a novelty. The high speed of the fast "pan" to red and green now permits use of heavier filters under less favorable light conditions or with slower lenses.

The high green and red sensitivity of the new film in conjunction with the low blue sensitivity is of great value when making exposures without a filter. Without recourse to a filter, it is now possible to obtain very satisfactory tone reproduction under average conditions. The results obtained, without a filter, on the new panchromatic emulsion approximate those obtained on the regular film with a yellow filter.

The higher speed of the new film may cause some difficulty in summer filming in the bright light at the seashore. Under conditions of this type, it will be found that, to give the correct exposure, it would be necessary to give a stop even smaller than the smallest found on the lens. Even with a yellow filter, the film might be overexposed when using the smallest diaphragm opening. It is not always advisable in a case of this kind to use a deeper filter. The heavier filters do more than retard the light reaching the film because of their lower transmission. These deep filters also cut off colors other than the blue. The deep orange filters cut off all of the blue and some blue green. The red filters cut off all of the blue, blue green and green. When filters are used which hold back the green, the scene will not be shown on the screen in tone values which appear to be natural because the eye is most sensitive to green. Any reduction of green will result in the sky appearing dark. With the deep red filters, it might even appear black. Though such an overcorrection might be desirable in some special cases, it will not yield the best results in general. The solution for those who wish to retard the light is to employ a neutral density filter similar to those now used for Kodacolor. These filters can be obtained with any desired degree of transmission.

It is not possible to obtain satisfactory results when using two filters together, so two new filters have recently appeared which are particularly designed for use with the fast film. These filters are combinations of a yellow and a neutral which enable the photographer to obtain good color correction without stopping down to an excessive point. The special filters are known as 3N5 and 5N5. These filters are the Aero No. 1 and Aero No. 2 plus a neutral density screen which gives the filters a factor of five times and seven times respectively without overcorrection. (See *News of the industry*, page ???.)

The observing cinematographer may discover that the filter factors are not always absolutely correct. This is not a fault of the filters but is due to a slight emulsion variation and also to the fact that [Continued on page 220]

**Sky silhouettes are ace shots made with filter and fast film**

nwood M. Chace

# On the necessity of "letting go"

PAUL D. HUGON

## For amateur actors not to hold back is key to success

TO THE amateur director who has to deal with a cast composed of people who are neither born nor trained actors comes the unpleasant duty of teaching his people how to feel with intensity and how to express the emotions that are to the drama what reason is to science. "Why should I make a monkey of myself just because movie actors do? Why is not real life good enough? If I know how to do a job and get paid for it, why do I have to learn how to do it differently for the screen?" Conscious or unconscious, these objections will cause the individual to hold back instead of letting go and the film will fall flat, because "let go" is the key to dramatic success as surely as it is the key to real life failure. The director knows this, of course, but he should also know how to make the matter so clear to his cast that all restraint, except that called for by the story itself, is cast to the winds and the entire company, while under the lens, behaves like a bunch of dressed up South Sea Islanders.

If it were possible to film a production throughout as a test, the actors' habitual objection would be answered by the screen itself. The most dignified individual would realize to a certainty when he looked like a stick, on watching his celluloid double go through his motions. But the footage and time wasted would prove too costly and the persuasive and diplomatic director may succeed without other weapons than a well oiled tongue. "Nobody wants you to make a monkey of yourself—permanently," he will explain, "but a monkey is a pretty good actor, isn't he? Did you ever see a crowd gather around a man eating a sandwich in the street? But, if he has a monkey, there you will find a crowd because a monkey knows how to be *natural*, and a civilized man does not. Most of us have been used from childhood to repressing our impulses for fear of giving offense to others. When you hate a person, you don't make faces at him or you would soon have no face to make at anything or anybody. Half your education consists in learning concealment, repression, keeping a stiff upper lip. But that means we are often misunderstood and, in the movies, we simply must not be misunderstood."

"You, doctor," the director might continue, picking on a restrained member of the cast, "when you talk over a case with a confrère, use only a few words because you understand one another; but, when you explain the details of the same case to the family of the patient, you take the trouble to add many words and to qualify your statements as you go to be sure they get your meaning. Well, good pantomime is the same thing; it is the actor's way of making sure that everybody in the audience will get his meaning or, rather, his feeling."

But the director will not make the mistake of allowing his artists to think that mere excess of pantomime is the principal requisite. There are two sides to this emotional reeducation; one is in short circuiting our inhibitions, giving our impulsive responses free play; the other is in enhancing the quality and variety of our responses, that we may truly feel (and, therefore, act without great difficulty) what the audience expects us to feel.

True as it is that we are all human, the differences between individual endowments are just as profoundly marked in the emotional as in the intellectual field. With the advent of gland psychology, science is fast returning to something very like the old division of temperaments into sanguine, nervous, bilious and phlegmatic. One individual will be upset, whatever his educational inhibitions, by details that will leave another quite cold. One type will turn every stimulus into physical response. "I must *go* and see about it!" Another will argue endlessly with himself, "That isn't right, is it? Perhaps . . ." Yet another will explode and spoil in an instant what he has worked for years to gain. And another yet will be plunged into the depths of melancholy by the least thwarting of his daydreams. To the extent that these types are well considered, the casting will be successful, and it would always be easier to choose the parts in a play by temperaments than by real life vocations but, with amateurs, this cannot always be done and the types may have to be mixed, with resultant coldness on the part of a character supposed to be quick on the trigger, or melancholia from another character who is expected to be always jolly, and so on.

Not that professional motion picture directors or casting managers make much systematic study of psychology, or keep card indexed analyses of temperaments. There is probably no industry in which [Continued on page 222]

Paul Parker

Here is a case where cold water helps the young actor "let go"

# Home talkies—film versus disk

GEORGE J. SALIBA

## An impartial view of the two systems of sound apparatus

IN THE past year and a half the home talkie has been gaining ground as a new form of entertainment and its period of transition has been very similar to that of the commercial talkie. When the latter was introduced, sound on disk in synchronism with the picture was the common method employed in giving sound to the silent film. Then came sound on film.

For sound on disk, a turntable, pickup, amplifier and speaker are added to the present projector and both the projector and turntable are generally driven by a single motor through flexible coupling. The turntable is run at 33 1/3 rpm. and the sixteen inch record has a playing time of twelve to fifteen minutes. The film is usually equipped with a leader which has a frame marked *Start.* This frame is placed in the aperture and the pickup is placed at the point on the record marked *Start.* The motor is then started and in a few seconds the show is on. As is seen, there is no great change necessary in the construction of the projector.

On the other hand, sound on film entails quite a few changes and additions in the projector. The sound is now photographically placed alongside the picture and, to reproduce this sound, a photoelectric cell, exciter lamp, amplifier and a lens system are necessary. The beam from a small, high intensity electric light is concentrated by an optical system containing a slit and brought to focus as a fine line across the sound track of the film as it passes through a sound gate. The film at this point moves uniformly and at the same speed as used in recording. On the side of the sound gate opposite the light is a photoelectric cell which responds to variations in the amount of light striking it by letting pass a varying electric current. The more light, the more current, and it responds practically without lag to the fluctuations in the light received. The sound corresponding to the action is never alongside the picture but a few inches ahead of it. In other words, the sound gate is below the picture gate. This is necessary in order that the film may travel smoothly past the sound gate. A slack of several inches of film is allowed in order to attain this uniform action. If there were no slack, the intermittent action of the film necessary to picture projection would cause a "flutter" in the sound reproduction. The output of the photoelectric cell amplifier is then fed to the standard amplifier and speaker, which is similar in its design to that used in an ordinary radio set

At the present time, sound on disk is used almost exclusively but sound on 16mm. film has already made its appearance and there is no doubt that both methods will have many followers. The sound on disk, as we all know, is the oldest method of sound recording. It has been in course of development for over thirty years and today the sound is well nigh perfect. Naturally, more work on the part of the amateur is required because of the disk but he is more than recompensed for his pains by the reproduction of talkies in his own home. If the film happens to break, it cannot be repaired like the silent film. With the latter, splicing is a comparatively simple matter, torn frames being cut out and the two pieces spliced together. Many frames can thus be cut out without affecting the action materially but, with sound on disk film, there must be a certain number of frames to the foot to keep synchronism and every time a frame is removed it must be replaced with a blank frame. If a little care is exercised in rewinding the film, there will be little trouble from breakage. This method of giving sound to the silent film does not involve any elaborate changes in the projector and there are sound units available now which can be attached to any existing projector. The initial cost is generally less than sound on film. The film rental may be a bit higher but the quality is excellent if a good pickup, amplifier and speaker are used.

On the other hand, recent demonstrations of sound on 16mm. film have been very promising. The major difficulties such as linear speed, lack of space on the narrow film for the sound track and uniform speed have evidently been overcome and the quality bids fair to equal that of the disk record. The projection machine is more complex due to the addition of a photo cell, exciter lamp, lens system, split block and photo cell amplifier. Greater care is necessary in maintaining the sound head assembly. The sound optical system must be carefully used and the exciter lamp and photoelectric cell must be in perfect condition and always operating at their rated values. The greatest [Continued on page 226]

Irving Browning

**And what would a merrygoround film be without music?**

# Amateur clubs

ARTHUR L. GALE

### Latest news of group activities and photoplays

**First in Maine** ■ The recently organized Maine Amateur Cinema League, in Portland, Maine, met with splendid reception on its formation. The new club will hold regular program meetings, offering technical lectures, demonstrations of equipment and attractions of interest to the amateur cameraman. Dr. Alfred O. Gross has been chosen president; Miss Ruby M. Wiscott, secretary treasurer; Frank M. Wardwell, H. M. Armstrong, Dr. George J. Anderson, Joseph B. Kahill and Phillip I. Milliken, A.C.L., members of the club's directorate. At the preceding organization meeting, A. H. Dockray discussed amateur movie club organization and Harrie B. Coe, A.C.L., the club's sponsor, screened films made by the State of Maine Publicity Bureau.

**Hudson county** ■ At the latest meeting of the Hudson County Cine Club, *Yellowstone*, filmed by William J. Shannon, A.C.L., *New Scenes Of New York*, made by Robert Crawford, A.C.L., and *Moon Movies*, from the League's Club Library, were screened. At an earlier meeting Dr. Norman L. Rowe, A.C.L., screened several fine reels of European travel film. The club publishes a monthly magazine and now has an active membership of twenty eight.

**New York ready** ■ In the preliminary contest recently held by the Metropolitan Motion Picture Club in New York City to determine its entries in the interclub contest, the first award in the travel and scenic class was given to *Streams*, filmed by Charles J. Carbonaro, A.C.L. In the same class, the second award went to *Cascade* by Robert Coles, A.C.L., and the third award to *In Old Habana* by Hermann Danz, A.C.L. In the photoplay class, the first award was given *The Jam Of Jim Jones*, an amusing comedy by Frank J. Boylan, A.C.L., and George A. Ward, A.C.L., the second to *Impromptu Productions* by Miss Grace C. Clarke, A.C.L., and third to *Does It Pay?* by Sidney Moritz, A.C.L. In the Kodacolor division, first award went to *One Summer's Day* by Dr. George L. Rohdenburg, A.C.L. The miscellaneous class first award went to *From Crane To Sack* by Hermann Danz, A.C.L., second to *Metropolitan Reviews*, by Norman D. Taylor, A.C.L., third to *Turn On The Heat* by Frank J. Boylan, A.C.L. William L. Woodburn, president of the Newark Camera Club, Thomas O. Sheckell, James L. Waters and Dr. D. J. Ruzicka served as judges.

A challenge for an interclub competition was sent to the Hudson County Cine Club, Philadelphia Amateur Motion Picture Club. Larchmont Cinemat Club of Mt. Kisco and Hartford Motion Picture Club and it is expected that all of these clubs will accept. Final results of the contest will appear in the next issue of MOVIE MAKERS. At present, this promises to be the biggest of interclub contests.

**Chose contestants** ■ The latest meeting of the Philadelphia Amateur Motion Picture Club was devoted to the projection of films submitted by members in the contest for the selection of reels that are to represent the club in the interclub competition. Classifications in the contest were travel, Kodacolor, photoplay and miscellaneous. Frank Buhler and Eric M. Knight, motion picture critic of the *Evening Ledger*, acted as judges. Results will be announced by this committee at a later date.

**Film detective** ■ In Minneapolis, Minn., a feature length mystery drama is being filmed by an amateur production unit working under the leadership of James F. Bell, Jr., A.C.L. The picture, now nearly completed, will run approximately 2,400 ft., 16mm., and will include many sequences involving unusual lighting effects. A novel mystery story is offered by the fact that the guilt is detected by amateur movies. James F. Bell, Jr., is director; Charles Bell, A.C.L., and Ben Bull, A.C.L., are cameramen; Lyman Howe, A.C.L., is in charge of lighting. In the cast are Walter Heffelfinger, A.C.L., Eleanor Howe, A.C.L., Garnet O'Brien, A.C.L., Evelyn Dalrymple, A.C.L., Robert Flanagan, A.C.L., Lucy Bell, A.C.L., and Harry Belden, A.C.L.

**In Chicago** ■ The spring programs of the Chicago Cinema Club present a wide variety of attractive offerings. Among the highlights are the screening of members' films, a program of questions and answers, the projection of city film studies, the screening of *The Maharajas Of India* by Dr. Vernon B. Herbst and

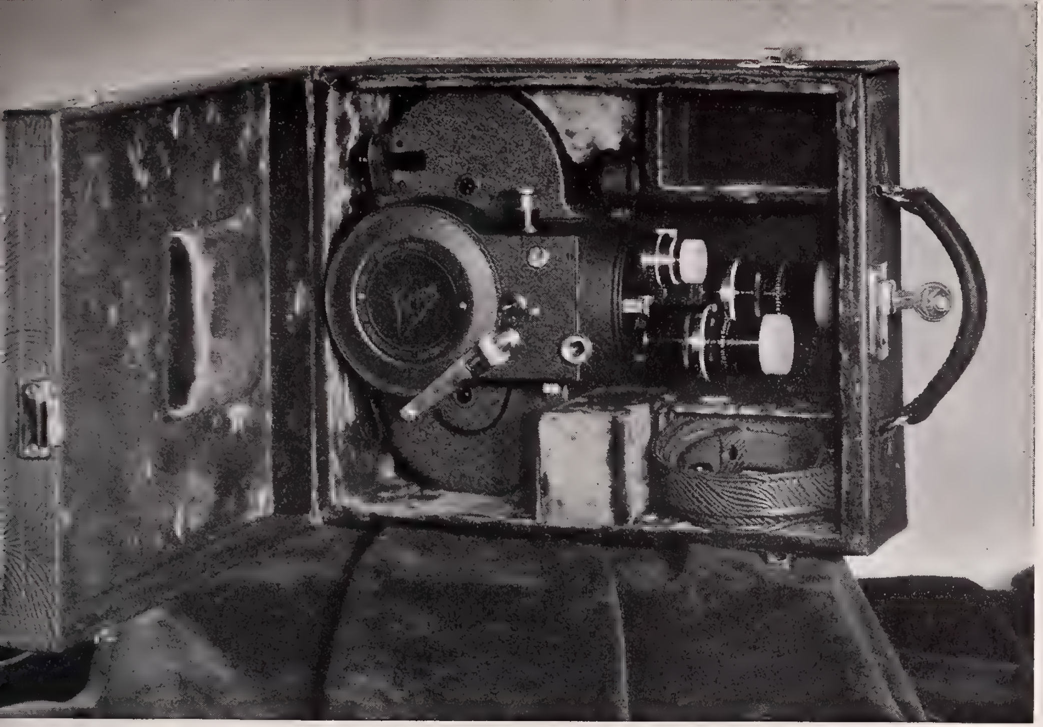
**[Continued on page 222]**

Clyde Hammond, Youngstown, Ohio

Climactic scene of the tragic film, "A Girl With A Dress"

# News of the industry

## Answers the query, "What's new?" for amateur and dealer



An improved camera at a lower price is claim for new Victor

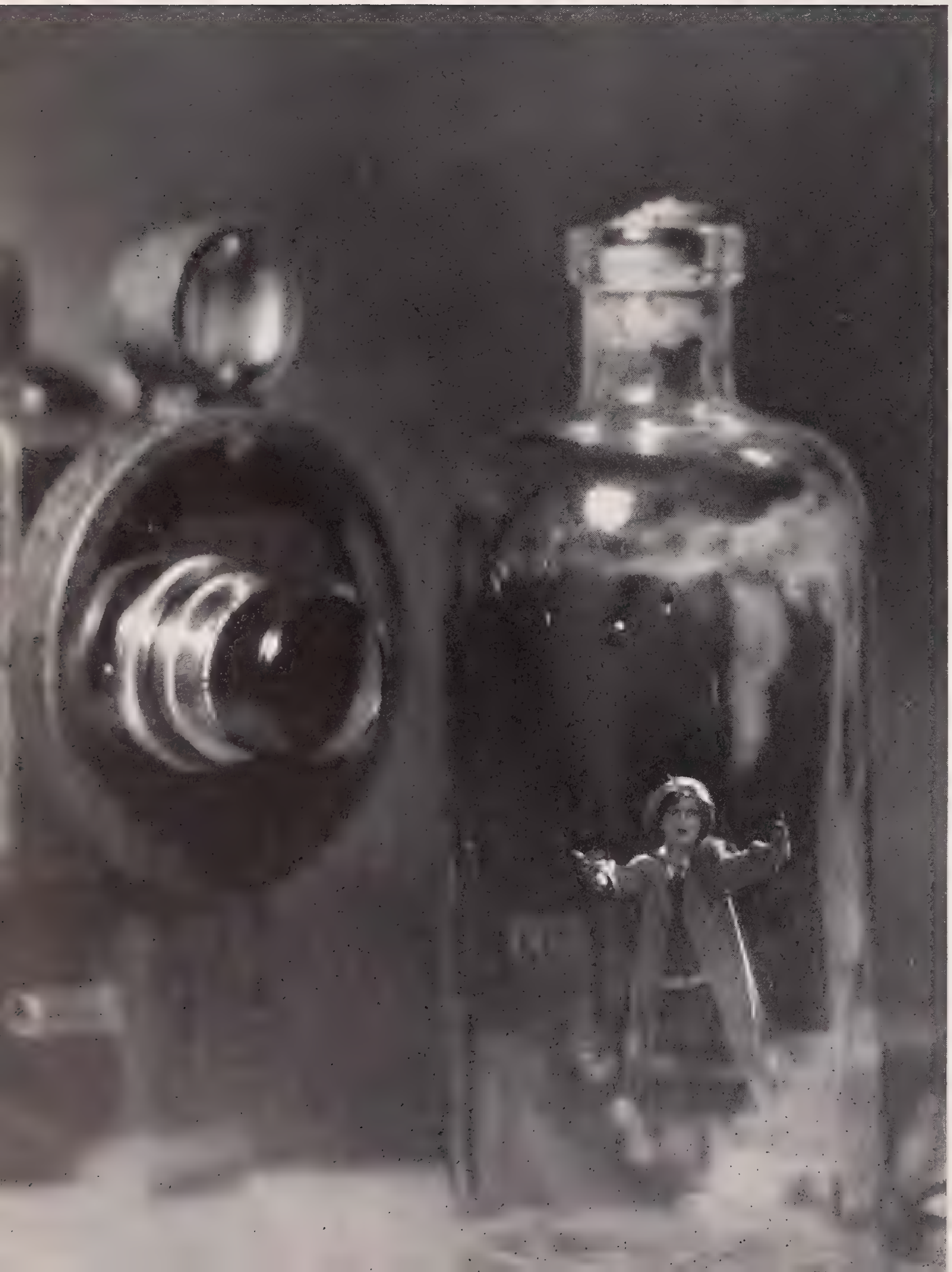
**Silver anniversary ■** The League and Movie Makers this month felicitate a great, pioneer cinema manufacturer on this, its anniversary of twenty five years of fine service to the professional and amateur motion picture industry. Celebrating this silver anniversary of the Bell & Howell Company, *Filmo Topics* for April and May is unusually attractive and helpful and should be seen by all active movie makers. The lead article, *A Quarter Century Of Leadership*, tells of the growth of the company, with the history of motion pictures and of the advent of the Filmo camera in 1921. Other articles are *So You've Bought A Filmo*, *Movies In Color*, *Rip Returns*, a plot suggestion, *Movies In Industry*, *Education And Medicine* and *Golf Taught With Movies*. A copy of the Silver Anniversary issue may be had on request to the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Illinois.

**New Victors ■** "Improved cameras at substantially reduced prices" is the characterization applied to the new line of Victor Animatograph cameras and auxiliary apparatus, announced this month. It is stated that these models are not former merchandise offered at closeout prices but, rather, redesigned and newly manufactured apparatus embodying definite improvement to aid the amateur in finer filming. The new cameras will be known as the Models 3 and 5. The latter includes all the excellent features of the former Model 5, such as visual focusing, three lens turret, five speeds and so on. In addition, there are the following new features: attached winding crank which may also be employed for hand cranking; graduated "Adjustafinder" for accurate finder compensation in both closeups and long shots; new visible and audible film footage meter of high accuracy; film loop guard which is said to make impossible the loss of the loop after the film has been threaded; improved carrying handle and a new finish of gold flecked brown lava with chrome trim. The instrument comes complete in a special brown leather case with plush lining which is said to be very fine in its appointments. The standard lens equipment is the Meyer $f/2.9$ Trioplan in focusing mount. Other lenses may be had for the remaining places in the turret, as desired. The new Model 5 is now priced at nearly one fourth less. The former Model 3 Victor, the nonturret camera with multiple operating speeds, is now offered at nearly thirty five percent reduction in price. It has a new carrying strap, chain attached crank and $f/3.5$, fixed focus 20mm. Dallmeyer lens. Kodacolor movies may be made with either model by the use of the proper lens equipment. ■ A further item of interest in the Victor line is found in the Pocket Titler, a convenient, collapsible little device which may be slipped into the coat pocket for titling at any and all times, it is said. Closed, its outside dimensions are one by four and one eighth by seven and three quarters inches. The device may be set up in a moment, the camera rest being of novel design in that the titles are made with their long dimension vertical. It is not necessary to fasten the camera in place as it is thus used on its side. The titles are correctly centered on the screen by means of the collapsible easel which provides means for any background desired. Opaque or translucent backgrounds can be used and the titles may be pulled through slowly in long strips to provide "traveling" effects. Small objects such as flowers, insects, etc., may be brought to a sharp focus on the film by means of this device. The Pocket Titler is available in 20mm. and one inch focal length lens models for both Victor and Filmo cameras.

**New Rolleiflex ■** The popular, imported Rolleiflex visual focusing camera, used by many movie makers as an aid to their work, is now introduced in a new, improved model in the 6x6 cm. size (2¼"x2¼"). The new model has an automatic film moving mechanism which operates, not by a winding key but by depressing a lever, the film being moved accurately from picture to picture. The outstanding feature, that of the visual focusing screen which shows the picture in exact size both before and after exposure, has been improved by a new ruled centering screen and by a magnifier which automatically springs into place when the camera is opened. In addition, a clever auxiliary indicator makes visible both focusing and diaphragm scales while looking into the focusing hood. The new camera has all the precision of former models and, though incorporating many additional features, is just as compactly built. According to Burleigh Brooks, 127 W. 42nd [Continued on page 224]

# Your camera is a bottle!

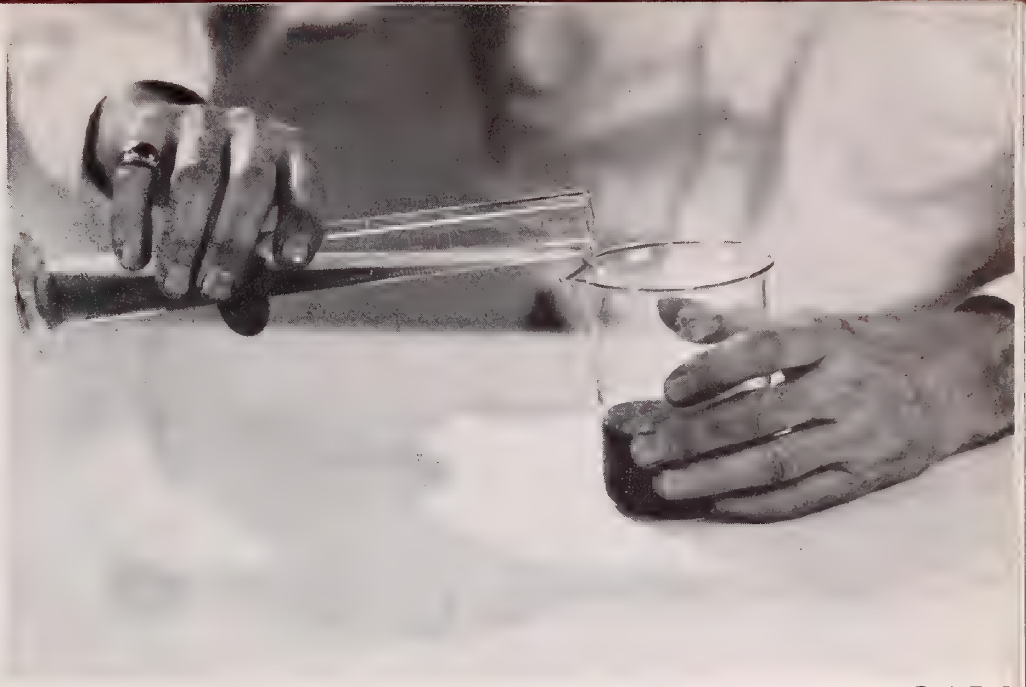
Leo J. Heffernan



How movies preserve the present for the future, interpreted in double exposure

LOUIS MILLER BAILEY

# Educational films



Delicate chemical tests are clearly shown when filmed

Frank H. Cr

**Medical** ■ Interesting data on two perfected methods of obtaining, by means of X rays, motion picture views of the arteries, stomach and intestines was presented at a recent meeting of the St. Louis Society of Radiology by Dr. Carlos Henser, Buenos Aires, and Dr. Lewis Gregory Cole, New York City. Dr. Cole has produced many films on the stomach and one film on tuberculosis, showing pathology, X ray findings, progression, etc. ■ On a new method of treating tooth roots, a film has been produced by M. Bodenstien, Prague dentist, it is reported. ■ Facilitating the solution of certain hitherto unknown medical problems, the first showing of a film demonstrating the progressive development of the heart and circulation of a chicken from the embryonic state recently took place at the New York Academy Of Medicine, according to *The New York Times.* ■ Motion pictures taken of the heart of Nurmi, champion runner, by his medical advisor, prove the Finn's heart is three times as strong as that of the ordinary man, it is reported. ■ Showing that the health of mothers is essential to the health of the race, the Evangelistic Leagues in Germany have combined in the production of a film, *Der Grosse Strom.* ■ Several 16mm. films in which the lip movements of the actors are sufficiently visible for deaf people to read their words have been produced by Mary Mason under the direction of Dr. G. Oscar Russell of Ohio State University, Bell & Howell reports.

**Business** ■ *Bound To Circulate* is the title of a three reel, 16mm. picture recently made for the Pacific Library Binding Company in Los Angeles, Calif., by John R. Gordon. It shows the complete process of rebinding books badly worn or damaged by the rigors of public library service. Over a thousand persons viewed the film at its first public screening. ■ The first screening given an amateur industrial film showing the manufacture of storage batteries resulted in a sales contract of several thousand dollars. The picture was made at the Solar Battery Plant in Beaver Dam, Wisc., by C. A. Starkweather, A.C.L., and was titled by C. L. Feldtkeller. ■ How modern fireworks are manufactured and used will be shown in a twelve hundred foot, 16mm. film now being made by Edward T. Curry, A.C.L., at the plant of the Unexcelled Manufacturing Company, Staten Island, N. Y. The film will cover safety methods used in the manufacture, storage and transportation of fireworks. It will also show the uses of fireworks in displays, government ordnance and commerce. ■ C. D. Huyler, A.C.L., is making a series of films of the plantations, shooting preserves and sea islands near Charleston, S. C., which are offered for sale by Elliman, Huyler & Mullally, Inc., realtors. Each film will deal with but one property, presenting in detail its beauties and sports facilities, while each of the group will be introduced with a longer picture presenting in general terms the attractions of the Charleston plantations. A prospective client will thus see the longer film for general information and a selected shorter film of the specific property which interests him. ■ *A Picture Of Lannon Stone* will be the title of a film of the operations of the Lannon Quarries Corporation now being made at Beaver Dam, Wisc., by C. A. Starkweather, A.C.L. Starting with a geological story of the origins of this stone, the film will show its quarrying, shipping and building uses, it is reported.

**School** ■ "I have been using 16mm. film for many years in school work," reports penmanship and art instructor, Marie E. Kaufmann, A.C.L. charter member, Plattsmouth, Nebr. Miss Kaufmann has filmed the work of her penmanship classes and has edited and titled, for educational use, several thousand feet of 16mm. film taken on European travels. ■ Armed with thousands of feet of 16mm. film, a round the world trip which will take about a year and a half and which is expected to yield much excellent material is now being taken by Dr. R. F. Piper, professor of philosophy, Syracuse (New York) University. Dr. Piper has long been interested in the use of 16mm. in school work, having produced *Syracuse University In 1930*, a 3000 foot film.

**Welfare** ■ To give motion picture shows for the unemployed and their families is the use to which Otto G. Liebenow, A.C.L., Racine, Wisc., puts his projector. Mr. Liebenow has rented a hall in which, once a week, he puts on the film program, invitations to which are sent to over 150 families. Free films are shown.

[Continued on page 226]

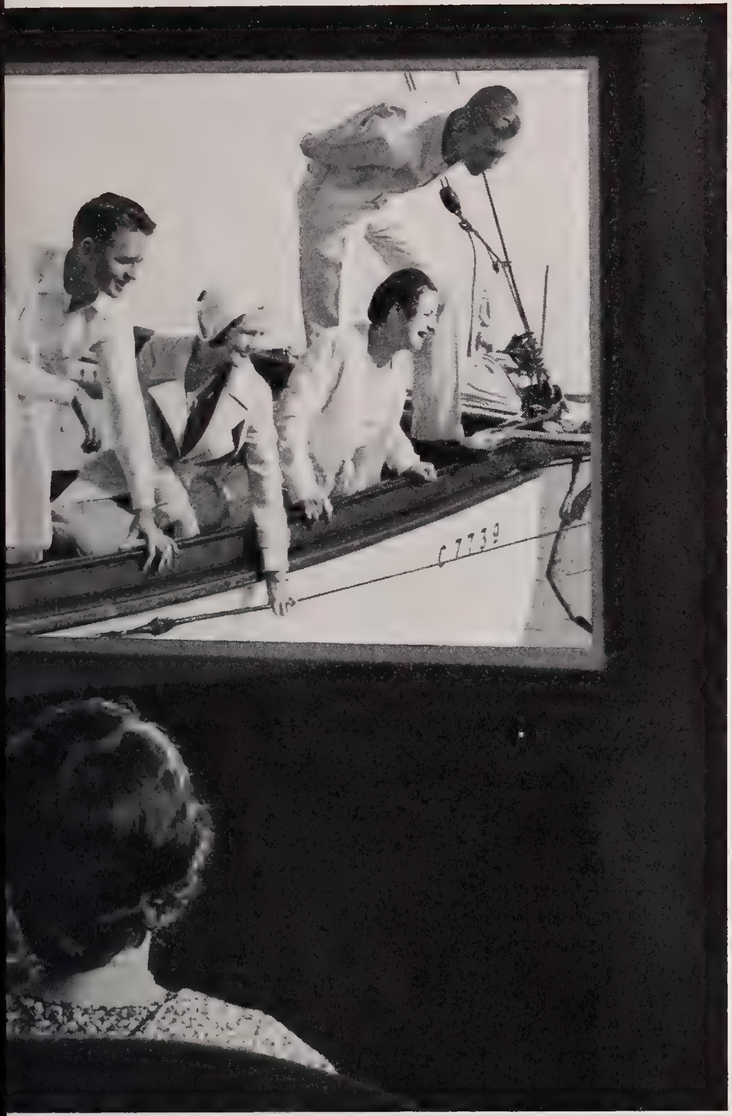
Medical, business, school, welfare, church & other uses

# Your every film...a sta

*Difficult shots become easy...ordinary shots assume new qualities...every foot of recorded film flashes on your screen with added brilliance... thanks to these companion "Ks"*

HOME MOVIES without the usual limitations. Movies of every possible type. Telephotos, wide angle shots, indoor scenes as well as those outdoors. You've wanted to make them. Now you can...and be certain of results far above the ordinary run.

Ciné-Kodak K and Kodascope K make these star



# production

luctions possible. Instant interchangeability of es, built-in winding crank, two finders—they're all res of Ciné-Kodak K. When loaded with Ciné-Kodak hromatic or Ciné-Kodak Super-sensitive Panchro- c Film, this camera is ready to take brilliant pictures r a wide range of conditions.

the projection of your finished films with Koda- K, the extra illumination, readily accessible con- , improved cooling system, assure theatre-like brilliance, smoother, more convenient operation.

our Ciné-Kodak dealer has the proof. Let him pre- it.

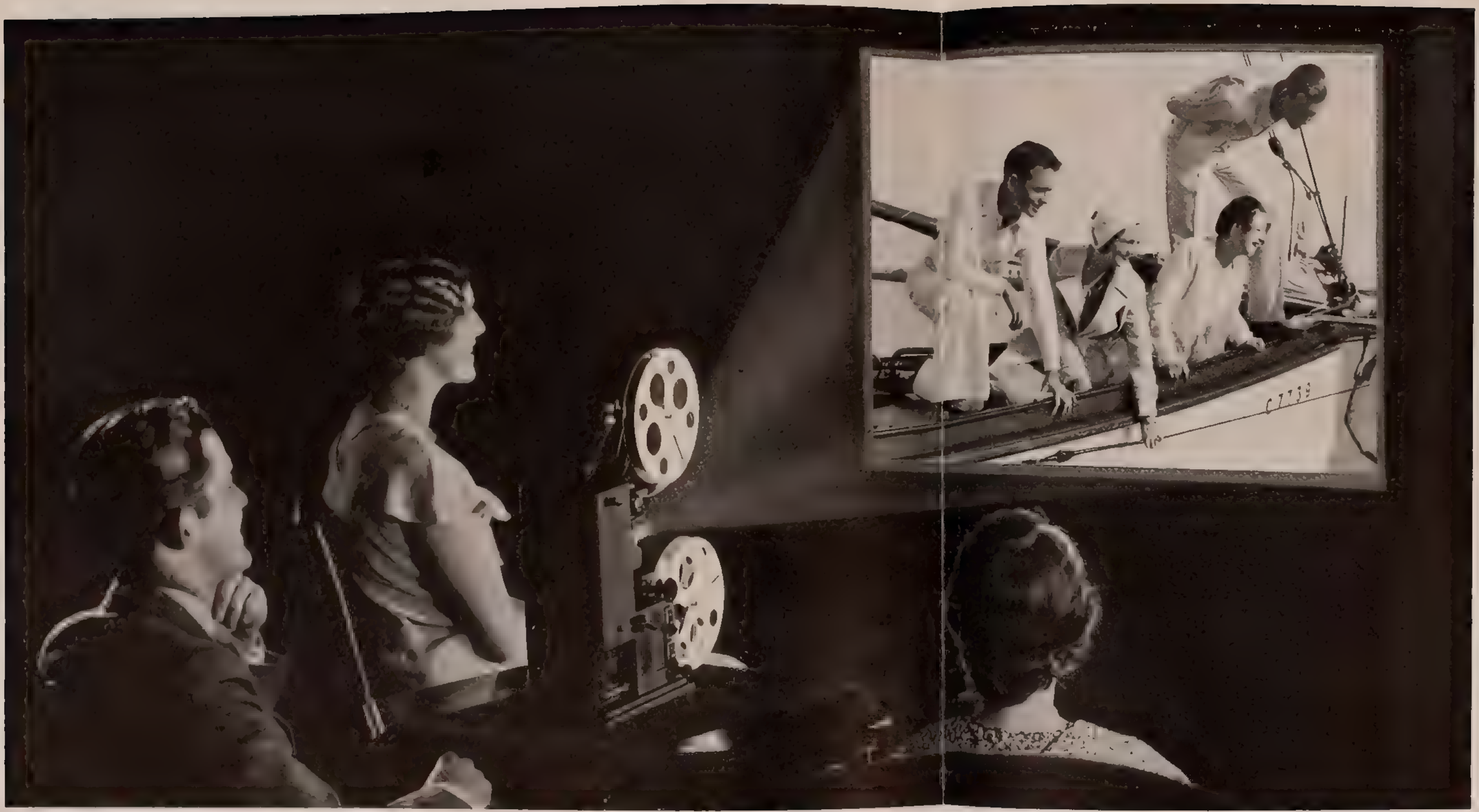
## CINÉ-KODAK, MODEL K

1. Half-speed at the press of a button doubles the exposure time.
2. *F*.3.5, *f*.1.9, Wide Angle, and Telephoto lenses instantly interchangeable.
3. Winding crank permanently attached and always ready for use.
4. Dependable motor that obviates any chance of starting failures.
5. Two finders—one for eye-level, the other for waist-height use.
6. Plenty of finger room for quick and easy film loading.
7. Automatic footage indicator registers amount of unexposed film.
8. Finished in black, blue, or brown genuine leather with carrying case to match.
9. Price with *f*. 1.9 lens, $150; with *f*. 3.5, $110. Carrying case included.

## KODASCOPE, MODEL K

1. Improved optical system results in maximum screen brilliance.
2. New type fan prevents overheating even after hours of running.
3. Receptacle for plugging in room lamp. When Kodascope lamp switch is on, the room light is off.
4. Rewind lever automatically disengages when projector is started.
5. Lens mount permits interchanging lenses of various focal lengths.
6. Illuminated ammeter supplied as standard equipment.
7. Hinged door on lamphouse for easy cleaning of lamp and condenser.
8. Central oiling point for most of the important bearings.
9. Price complete, $175; without carrying case, $160.

ASTMAN KODAK COMPANY *ROCHESTER, NEW YORK*



## CINÉ-KODAK, MODEL K

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# Your every film...a star production

*Difficult shots become easy...ordinary shots assume new qualities...every foot of recorded film flashes on your screen with added brilliance...thanks to these companion "Ks"*

HOME MOVIES without the usual limitations. Movies of every possible type. Telephotos, wide angle shots, indoor scenes as well as those outdoors. You've wanted to make them. Now you can...and be certain of results far above the ordinary run.

Ciné-Kodak K and Kodascope K make these star productions possible. Instant interchangeability of lenses, built-in winding crank, two finders—they're all features of Ciné-Kodak K. When loaded with Ciné-Kodak Panchromatic or Ciné-Kodak Super-sensitive Panchromatic Film, this camera is ready to take brilliant pictures under a wide range of conditions.

In the projection of your finished films with Kodascope K, the extra illumination, readily accessible controls, improved cooling system, assure theatre-like brilliance, smoother, more convenient operation.

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the thermo-humidor film safe

**Prevents**
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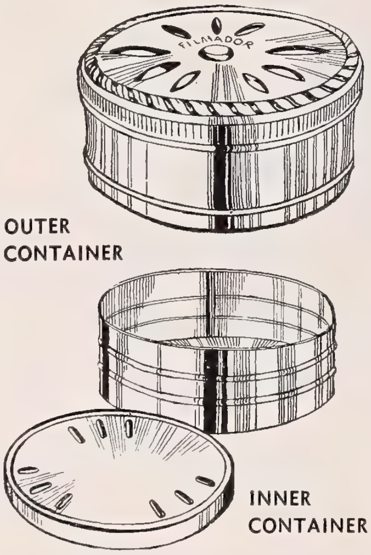

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*Holds three 400 ft. reels of16mm. film.* **$5.00**

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# Taught by the tropics

Part II (Continued from March)

THE REVEREND PETER L. BELL, S.D.W.

ALTHOUGH relatively few amateurs attempt developing and printing in the tropics, for those who wish to do their own work on still film or on test strips of movies, the following experience secured in the Dutch East Indies with the Mission Movies department of the Society of the Divine Word might prove helpful. It is an easy matter to take along the necessary chemicals, packed separately for better preservation, but there is one important thing which can not be taken along and that is the water. The islands where we were working are very volcanic and it was soon found this had a definite effect on their water supply. In Flores, one man boasted a darkroom of three square feet. He claimed a fine water supply and no trouble with results, but, when he showed samples of his work, trouble ahead could be seen when the first trial was made. While still wet, the negative looked fairly good but, as it dried, a maze of tiny pin holes appeared in the emulsion, a sure sign that the water had been too warm. A thermometer reading showed the temperature had been eighty six degrees Fahrenheit. In the mountains where it was a little cooler, another test was made. In the beginning the pictures came up nicely but then very suddenly turned gray and almost disappeared in a heavy chemical fog. The water had a heavy sulphurous content, an impossible condition which was soon found in many other places.

Rainwater gathered from the roofs looked a bit yellowish and again gave a fog which, though lighter, was too great. It was found that the only water supply free of trouble was a small mountain river passing near the station. Even this presented the problems of high temperature and a fine sand held constantly in suspension. After a few weeks, however, it was noticed that at night the general temperature dropped and that, at one in the morning, water registered as low as seventy two degrees Fahrenheit. Obviously, the task was to keep the water at this mark or near it and for this purpose a large cement tank, double walled and with an insulating layer of air, was built.

In this way, it was possible to keep the river water within two degrees of this low point, a thoroughly satisfactory temperature from every angle.

There remained the problem of the finely suspended sand. In order to clear this, a series of seven containers was arranged so that, before the water could flow from one into the succeeding one, it had to overflow the rim of the preceding one and leave part of its burden of sand in each vat. Then, before the water could enter the big cooling tank, it had to pass through several layers of cloth within a tin box perforated with small holes. And, as a final precaution, water was drawn only from the center area of the tank, it having been noted that the finest particles of sand persisted in floating to the top. With this water arrangement and using a good deal of bromide to guard against fog, no further trouble from this source resulted.

Society of the Divine Word

Possibly the most unique amateur laboratory is one in the Dutch West Indies

Nice care must be given, however, to keeping the finished negative in good shape. Moisture is likely to make the film sticky or to promote the growth of parasites in the gelatine. The only way to keep it fresh is to dry it thoroughly in the sun, wrap it in sun dried paper and store it away in tin cans. Every three or four weeks it should be brought out in the sunshine for a short time again. If one is not going to develop an exposed film, it should be stored with especial care or, best of all, shipped to the home laboratory, for many films will lose most of the image if kept a month or more in definitely tropical weather. For shipment, the film should be wrapped in the papers in which it came and then in others of an absorbent nature, all of which should be dried in the sun before use. It is not necessary nor desirable to seal the film package in a can after this wrapping but it should be placed in the can for protection.

Photographic work in the tropics has so many unexpected and interesting sides that anyone who has the chance to visit these parts of the world should look to his filming. If you go to the tropics, take your cine camera along.

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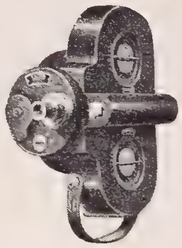

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# George Eastman and amateur movies

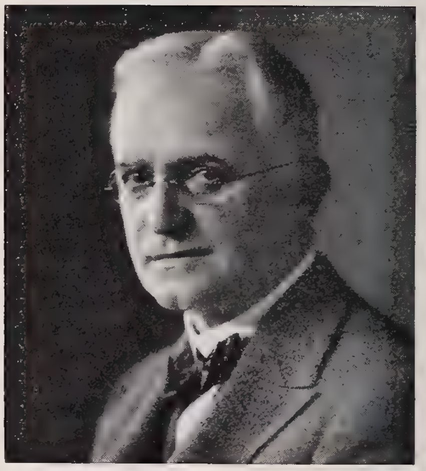
[Continued from page 197]

This belief was presented to Mr. Eastman and he was told that a successful method of home movies seemed indicated. He was quite promptly enthusiastic and called a meeting of his associates to appropriate money for carrying out research leading to the desired end. This was the first of a series of meetings that Mr. Eastman arranged, at each of which some detail of the new plan was decided. The Research Laboratories felt that the adoption of a uniform film size was necessary before attempts to perfect the reversal process were begun and, consequently, 16 mm. was selected from several others considered. Mr. Eastman early realized the importance of confining home movies to safety film. To this position he pledged the Kodak Company and also urged it upon other companies. The other industrial firms concerned stood with him and have never failed to be faithful to this pledge, sometimes to their own disadvantage. Mr. Eastman also discussed with one competitor of his company its plan to make an amateur movie camera using 17.5 mm. width film and pointed out the danger that nitrate film of 35 mm. width could readily be split and sold for use with it. This competing firm agreed upon the danger and, at a loss in changing tools, abandoned the project and standardized on 16 mm.

The Research Laboratories, under the direction of Dr. C. E. K. Mees, at once set about the task of perfecting a reversal process. Although several years of work were required, the ultimate result was, as every movie amateur knows, a practical and effective process of reversal with a controlled second exposure. It is this controlled second exposure that permits the very wide latitude in exposure error that movie amateurs know today. John A. G. Capstaff of the Kodak Research Laboratories, who later perfected Kodacolor, was the man who saw the reversal process research through to the finish. His greatest contribution was in establishing practically the relationship between the first exposure and the controlled second exposure.

The next problem that was presented concerned the emulsion for reversal film. Early Kodak Company experiments were conducted with film bearing an emulsion not well suited to the purpose. Emulsions suitable for reversing were new, but, under the active direction of William G. Stuber, president of the company, of whom Mr. Eastman once said that he possessed "a more profound knowledge of photography than any other living individual," the emulsion problem was solved satisfactorily. So well was this work done that the resulting film remained as regular Cine-Kodak film until it was recently supplanted by panchromatic. The question of daylight loading was solved by adopting the present "reel and pillbox" arrangement with paper leaders on the film. Mr. Eastman again participated personally in this decision.

During these experimental 16 mm. years, there had been created the Development Department of the Kodak Company, which was bracketed with the Research Laboratories under Dr. Mees's auspices. This department was organized to do in mechanical development what the Research Laboratories were doing in photographic progress. About simultaneously with the beginning of research on the reversal process, this new Development Department undertook the quest for a simple 16 mm. camera and projector to be ready when the reversal process should be perfected. Here, again, Mr. Eastman's finger came into the pie. At one meeting of himself and his associates, the question was discussed as to whether the Cine-Kodak, Model A—the first one of the series now so familiar—should have a hinged door or a removable door. After hearing and pondering the report of the Development Department, Mr. Eastman decided upon the removable door, remarking, with his exceedingly dry humor, "What's the use of having been boss here all these years if I can't have it the way I want it?" His opinion prevailed, although he was not a man to insist that it should always prevail, and, despite the fact that there was some feeling at the meeting that a removable door would cause complaint, events proved that Mr. Eastman was right, because no complaints ever did come in about it. When he made a decision, he was usually right.



**The late George Eastman**

Jules Tessier was brought over from

France to design the Cine-Kodak Model A and the Kodascope Model A. This early system of cinematography for the amateur reached the market in 1923. The Development Department, however, went forward to the production of the spring driven Model B, which was offered in 1926. In the face of the very active and rapid development of new Cine-Kodaks and Kodascopes, the Model A camera is still used by many amateurs, because of its excellent quality and because adaptations to advanced amateur requirements can so readily be made upon it, while the original Kodascope is still a popular seller as a part of the general Eastman line. M. Tessier and the Development Department built soundly. During all of this development, Mr. Eastman frequently telephoned for the models to be brought to him so that he might see for himself the improvements being made.

Mr. Eastman personally approved of the wise decision of his associates to insure uniform treatment of reversal film by the establishment of processing stations. He looked forward to the world acceptance of amateur movies and directed the setting up of regional processing stations, as needed, with the result that today only the most remote travelers are out of touch with ready reversal processing of their Eastman films, the processing and return shipment taking place the same day as that on which the film is received. Mr. Eastman's certainty that amateur movies would have the same wide geographical acceptance as amateur still photography has been justified by events.

On a visit to Alaska, Mr. Eastman took with him the first spring driven model Cine-Kodak, even before this model had been perfected sufficiently to be offered to the public. True to his detailed bent, he wanted to try it out himself. On his famous African voyage, he took two Cine-Kodaks, with long focus lenses of different lengths, before such equipment had been made ready for the public. Here it was that he filmed the charging rhinoceros, with which footage his friends are so familiar. There is a typically Eastman anecdote in this connection. He was projecting this sequence, in his home, for a group of friends, including Will H. Hays. The rhinoceros on the screen charged head on at the camera and at terrific speed. He seemed, in fact, to come right into it—and yet there, unharmed, sat the man who pushed the Cine-Kodak button to make the picture. The guests were greatly excited and clamored for explanation.

"My hunter, who was standing right beside me, shot the rhino before it reached me," was the host's reply.

"But how close was the beast when the hunter fired?"

"Perhaps ten yards."

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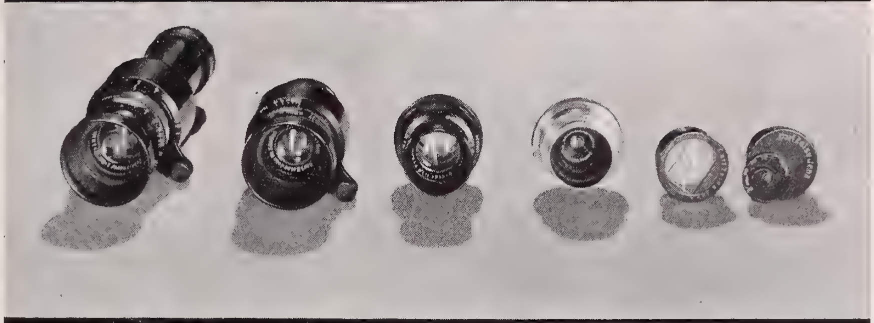

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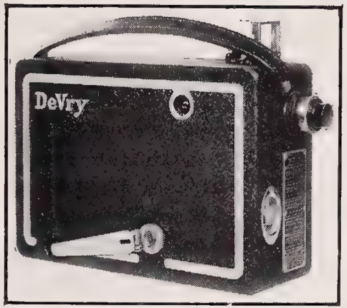

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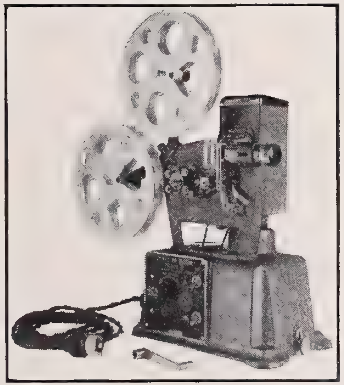

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"And how close to you was he when he fell?"

"Perhaps five yards."

"But, Mr. Eastman, didn't you realize that your hunter might have missed, his rifle might have jammed or, even, that he might have fled?"

"Well," was George Eastman's final comment, "you know, you have to trust your organization."

This was not only Mr. Eastman's particular brand of humor but it was also exact fact, because he had deferred that particular African trip until he could get the services of just that hunter, who was, he had determined, the best in Africa.

The Eastman Kodak Company's initial contributions to amateur movies were now commercially launched and the public acceptance of them made certain that the enterprise had been wisely and successfully undertaken. Mr. Eastman retired from the presidency of the company in 1925. After that, he made the gradual "fadeout" he planned. Even in retirement, he was an enthusiastic user of the new Cine-Kodak equipment and improved film. Watching the progress of the movement was one of his greatest pleasures in his last years. Kodacolor especially thrilled him with pride in the organization he had built up to perpetuate his original mission of giving greater opportunities and greater convenience to amateur photographers.

The writer can testify to the deep interest that George Eastman had in amateur movies from the noncommercial viewpoint. In 1929, at his home in Rochester, Mr. Eastman made definite and particular inquiries about the Amateur Cinema League, of which he had been, from the very first, a sustaining member. These were not the casual inquiries of a genial host but were based upon a surprising information as to what the League had done and was doing. On January 20th of the present year, he wrote,

> "I accept and appreciate the honor of being made an Honorary Life Member of the Amateur Cinema League. The League is doing a good work and I have been glad to be a supporter of it. Cordial greetings to you and all members of the League."

Not quite two months later he had reached the end. It is quite clear that his interest in amateur movies persisted with Mr. Eastman until the very last. In 1928, the Editor of MOVIE MAKERS visited Mr. Eastman in Rochester and saw Kodacolor pictures that Mr. Eastman projected for him in his private theater in the attic of his home. Later, Mr. Eastman personally went over the proofs of a MOVIE MAKERS article which Mr. Carrigan wrote. His interest in the amateur movie maker's own organization was active and continuous and the files of the League contain a series of letters from him on various subjects.

Children of a man's later years are said to awaken an unusual amount of his emotion and personal solicitude. This was true of George Eastman and amateur filming. While Mr. Eastman said of himself that sentiment had apparently been omitted from his make-up and while his exceedingly retiring personality made it imposible for him to take even the momentary limelight of an emotional expression, this later child of his organization's perfecting and making available did have his personal solicitude. He watched it with that peculiar combination of intense interest and almost stoical lack of expression that so marked the man.

Eastman Kodak Co.

Mr. Eastman explaining the workings of Kodacolor to his friend, Thomas Edison

George Eastman was personally concerned with the early project of making amateur movies available to everyone on a practical basis and he followed, with specific attention and definite personal action, the realization of this project. He watched the progress of personal filming right up to that decisive moment when he felt that the time had come for him to "go out into that waste we know not, into the night." Speaking of his death, L. B. Jones says, "To those who knew the orderly working of his mind, his passion for being useful—always useful—his dread of an illness that might make him mentally, as well as physically, inactive, his act can be understood. A great man. At the end of the chapter, he wrote his own 'finis.' "

## Dr. Kinema pays a call

[Continued from page 198]

parent organization in Europe. One of their travelers was able to identify it by the letter on the filter as one of a set of three standard densities. From his reference to the color of his filter, I take it he has the middle one of the three and shall advise him accordingly, sending him our *Filter chart* for reference."

"But, surely, he could have found all this out more easily over there."

"Perhaps he considered the League service more convenient. As a matter of fact, Doctor, I get a surprising number of inquiries, the answers to which are many times right there under the inquirers' very noses—questions as to prices which are listed fully in manufacturers' catalogs, questions as to the simple handling or adjustment of some part of the apparatus which are fully answered and illustrated in careful detail in camera or projector instruction books."

"I'd rather read a friendly, personal letter of instruction than search through a cold, concise book of directions," said the Doctor, his glasses twinkling.

"Thank you." But the technical consultant was intent on his theme. "Now, here's another example of the kind of thing that prevents me from helping members fully." He drew forth a yellow slip, the familiar League consultation blank. On it was written, *"I would like information or service on the following: Exposure needed with three 500 watt lights, not in reflectors."* Now, Doctor, I want to help this member as much as I can, but he hasn't said a word about the nature of the subject he's shooting, its surroundings, how much area he wishes to cover with his lights, what lens he has available or whether he wants to use regular pan or superspeed film. What am I to do? Either I must guess his specific problem or else give him an entire listing of possible conditions with directions for each. This I am perfectly willing to do but it is evident that, in spreading the letter out over so large a field, his own, unstated problem must occupy only a small portion of it. He will see the point later, no doubt, but only after extra correspondence and delay are involved. Here's another. Says he wants to make shadow pictures. But what kind? Large or small? And with what lights or equipment."

"My boy," said the Doctor, placing his finger tips together ministerially, "if we but knew how to ask the right questions, all our problems in life would be solved. I can remember my own beginning days, though they are much farther away than yours. Didn't *you* ever ask anyone any question without supplying the entire background?"

The Doctor's quizzical gaze, directed over the top of his glasses, gave the technical consultant pause. He tried to think of his own movie salad days but failed. He concluded he must have been born with a camera in his hand but could not help admitting there was some justice in the good Doctor's defense. Surprisingly enough, though, the Doctor himself had now found something that he wished to criticize.

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"What I don't like," said he, rather testily, "is this worthy member's calm statement that he will not use reflectors. I can't imagine such a thing. Why, if he hasn't some kind of commercial reflector, such as sold with these lamps, he could at least wire or tie a piece of white cardboard halfway around each one so as to turn a lot of the light back on the subject that would otherwise go to waste!"

"Righto, Doctor, to say nothing of lessening the danger of flare in the lens and I shall tell him so. There is seldom an excuse for not using some sort of reflector unless one must shoot a subject on the instant with no preparation beforehand."

"And that is bad practice anyway, only to be followed *in extremis*," finished the Doctor, rounding off the subject with one of his professional periods. "But let me see some more of those things. What's that big, double white sheet? An income tax blank?"

"Goodness, no," said "Tech," handing over the document in question, "but most of these were filled out with just as much attention to detail. It's one of our *Questionnaires*. We get as many questions from them as we do answers; we answer their questions and tabulate the answers to ours, collecting a lot of interesting facts. Look at this one. It's from a lady."

"Bless her heart!" said Doctor Kinema, with his old fashioned gallantry, "What has she to say?" He adjusted his glasses and read, *"Remarks: My movie apparatus seems so complicated that I am afraid to take pictures; I fear I shall do something wrong."*

"Poor thing," sympathized the Doctor, "I know, I know." He gazed out of the window, remembering, no doubt, some deep experience.

"I told her," said the consultant, briskly, "to put aside her fear and gave her the two beginners' precautions—to hold the camera still and not to film too short a scene. Added to this was an injunction not to shoot into the sun which, with a firm but kindly talk on the importance of focusing and exposure, will get her by all right. I also sent her *Exposure in essence.*

"Eh?" said the Doctor, emerging from his reverie, "Essence?"

"Exactly. Our technical bulletin on exposure, you know. One reading guarantees understanding of the subject; two readings will produce good results on the screen. Of course, we recommend the use of a good exposure meter, too. Now here," and "Tech" swiveled around in his chair, "is another interesting service blank; this one, if you please, is from South Africa. It says: *"How can I get the best results in mine pictures?"*

Doctor Kinema's voice came more faintly and a bit puzzled, "Isn't there a little grammatical error in there?"

"Oh, no, Doctor, our members are always grammatical. He means *mine* pictures, diamond mines, don't you see?" And he swiveled around again to show his visitor the blank. But Doctor Kinema had disappeared in the same mysterious way he had arrived. It would almost seem as if he had retired in dignified protest against this last misunderstanding. Or, perhaps, he was due at the Newark airport and the lateness of the hour had urged this unceremonious exit. At all events, there was the chair he had occupied; "Tech" eyed it for a moment, then turned back to his pile of letters. Somehow, he felt rested and refreshed.

## The time element and cine planning

[Continued from page 199]

background looking greedily at the cake. He springs out and points a deadly pistol but Lord Harry, with a deft motion, knocks "the engine of destruction" from his hands by means of his toy sword. The ladies are at first affrighted but then pity the bold robber and the party ends by asking him to share the cake. Where it is desirable to include portraits of several children in one film, this last suggested incident will serve.

The amateur has now developed his climax to an extent sufficient to justify several shots of Bobby and Grandma and he has proceeded to the point where the time element has brought the motion into full play and to the end of the climax. All he has now to do is to plan his future action and proceed to wind up the story. How is this to be done? Bobby may fall asleep at the end of the story or he may become mildly excited. Bobby's parents might now be asked to walk into the film and a scene of their coming to join Grandma and Bobby will afford a graceful ending. Or, perhaps, the simplicity of making interior movies with the new fast film and inexpensive lights will have suggested carrying out the story telling incident indoors. In this case, Bobby could be in his sleeping suit and, when you wish to end the film, the story being over, it might be done effectively with a fadeout of him kneeling beside his bed at goodnight prayers.

No advice to the amateur can suggest a scenario wherein it is possible to leave out the element of time in the action he wishes to take, whether his subject to be is a *Portrait Of Madonna And Child*, *Sunset* or *A Fishing Expedition.* When confused as to how to proceed in developing a chosen theme, the amateur should think of the time element and its subdivisions. It will of itself suggest continuities and transitions to and from the main action which probably would not occur to him without this approach.

## Seasoning for seasonal sports

[Continued from page 201]

must be filmed late in the afternoon and it is, therefore, possible to make many effective silhouette shots in addition to the regular routine of placing the shells in the water and starting out. In filming this subject, it is wise to give particular attention to covering the start smoothly and in detail. Get enough angle shots of the shell being lowered into the water, the men taking their places, and so on, to provide material that, by proper cutting, will give connected action. To follow the action on the water, running shots from a launch are necessary. Start with a wide angle shot, made from the side, including all of the crews in action. Then, from the side, make a slow panorama of the shells, moving the camera from bow to stern. Next make closeups of the coxswains and shots of the crews from behind. Then, if possible, follow with a shot made from the launch as it moves up from behind the crews, out to the side and then ahead. Take some closeups of one man on the sliding seat and pulling at the oar. These can be made at the dock before the shells are out in the stream. Such closeups can be spliced into the running shots with excellent effect. Long shots from the bridges with the camera trained directly down on the crews in action provide another variation. Well composed shots from the shore should be planned and spliced in to dress up the action.

It is difficult to stage track and field sports and fortunately it is not necessary to do so in order to get continuity, especially if the movie maker is not confined to the grandstand. For example, a sequence of pole vaulting could be opened with a full figure view of the athlete gripping the pole and ready for the run. Then could come a long shot made from the landing side of the jump and showing the athlete running toward the camera, lifting over the bar and dropping to the ground again. This scene should be made with the camera about two feet above the ground so that, as the athlete clears the bar, his body will be outlined against the sky. A shot from the same angle made with slow motion is extremely effective.

In filming the high jump, make scenes from similar angles in both slow motion and normal speed. In this case, the camera should be close enough so that the body of the jumper just about fills the screen at the finish of the jump. The angle of the slow motion shot should be such that the view includes the jumper running toward the camera (seen under the bar), the spring over

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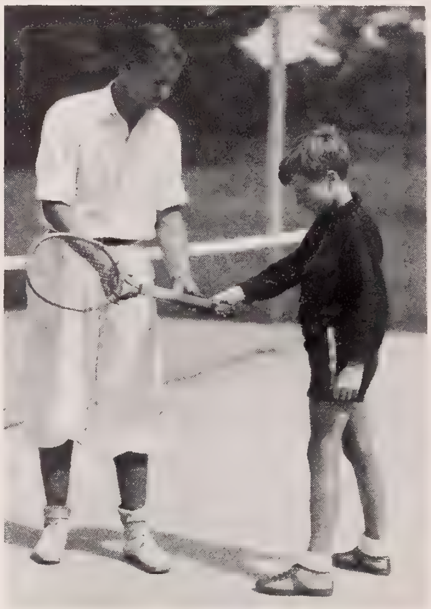
the bar and the landing just in front of the camera. Some jumpers start from the right and some from the left which automatically provides variation in angle. Javelin throwing, discus hurling, the shot put and the hammer throw are all effective in slow motion. The camera should be far enough away from the subject to include all of the action. Closeups of each of the men might be made during the trials and spliced in with the appropriate slow motion studies.



J. V. D. Bucher

Nothing is so effective as film in demonstrating proper methods of play

In making sequences of foot races, always start with near shots of the line-up, the men digging in and the starter firing the gun. Follow shots from the side, especially slow motion scenes of the hurdles, are effective. If there are several heats of each class of race, it is possible to make medium shots of the finish of a different heat, splicing it to the scenes of the start of the other race and thus "faking" a sequence of a complete event.

## Tricking it up

[Continued from page 200]

the beach with a silk hat and everything. By the time he has reached the water, he is in his bathing suit. It is easy to do if you have some person who will remember just where each stop was made and as nearly as possible the exact pose. Each stop means one garment less. Another idea along the same lines is to have someone jump through a large paper hoop. Before he jumps he is dressed one way. Going through the hoop changes his clothes. Or a man can jump into the hoop and a girl come out the other side. Stand in front of the hoop and in line with it. Shoot two jumps. The rest is merely a matter of carefully cutting the two scenes together. Use the tripod for all this sort of trick work and allow yourself sufficient latitude on the ends to make a proper match. Nothing is more irritating than to find you are two or three inches short of having enough to make a perfect match. That is not saving film. It's a waste.

This only scratches the surface of the stop camera idea but it may suggest other things. Perhaps you start a chase with one man in pursuit. Suddenly there are two, then three and so on until you have a crowd. If they are all policemen, so much the better. Reversing this idea and having a mob gradually reduce to one is good for another laugh. Work for variety. You can use the stop camera technique to have the man jump over a freight train. If you are where the supply of freight trains is limited, use a trolley car or an auto. Shoot the jump on one side and the landing on the other. Persistence of vision will do the rest.

But, whatever you do, work for the unexpected and, like a successful magician, do not repeat a trick. It is always possible to invent a new twist for the encore. Use the good old brain instead of the first thing of which you happen to think. For example, suppose your comedy hero is a bit under the weather. He looks at a goldfish globe. Part of the time there are fish swimming around and part of the time there are not. Make two lengths of film and splice in. You can figure fifty more if you think long enough. This is merely to start you thinking.

## "Super" and filters

[Continued from page 203]

daylight varies in its color content. This is particularly true with respect to the percentage of blue. In proportion to the strength of the green and red, the blue often decreases as much as fifty percent in late afternoon. Then, very good color correction will be obtained on the new film without the use of a filter. If it is desired to use a filter, only a very light yellow need be used to obtain all the color correction desired. The speed of the regular "pan" film will be more affected by the low blue content in the afternoon sunlight than that of the new fast film because a high proportion of the sensitivity of the regular "pan" is found in the blue.

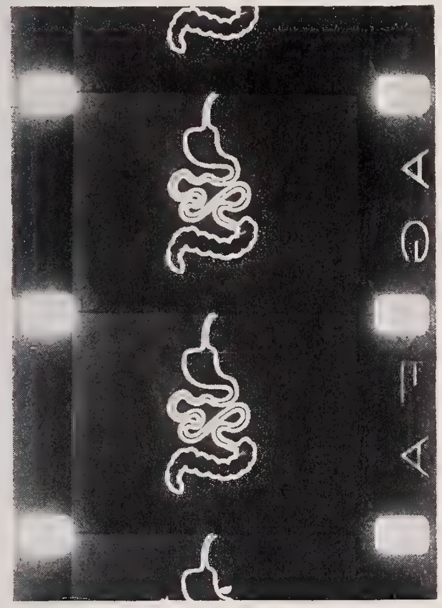
As a rule, with the new panchromatic film, the lighter filters will be found to be the best for average work and will give sufficient correction faithfully to bring out all of the tones of the original subject in their proper relationship. Remember that it is easy to overcorrect the fast film and, if films have the appearance of being made in a storm or at night, the filters are too deep and filters having a lower factor should be substituted.

A number of articles have appeared in these pages on the subject of filters and color sensitivity and it is worth while reviewing them. The cinematographer should be thoroughly acquainted with this phase of work so that he knows when to use a filter, what filter to use and what the effect will be.

## The clinic

[Continued from page 202]

stages (made by adding short extensions to the lines between each picture). As each part appears, it is designated by the proper caption. Each of these captions disappears after remaining long enough to be read and the part located. After the outline is completed, all the important glands appear, one after another. The entire picture was made by photographing an image made with white chalk on an ordinary blackboard.—*Alexander Stuler, A.C.L.*



Alexander Stuler

Section of the animated anatomical film made with a blackboard and chalk

**Obituary** ■ It is with a deep sense of loss that the Amateur Cinema League mourns the recent death of William H. Dodge of Detroit, one of its prominent and active members and a frequent contributor to Movie Makers.

**Technical Bulletin** ■ *Tips On Titling*, the latest printed bulletin of the Amateur Cinema League, issued by the technical department, is now ready and available for distribution to League members only. The new bulletin, *Tech. No. 5*, carries complete information on title making, including direct positive titles,

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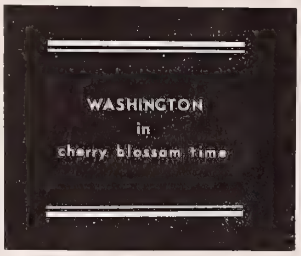

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trick title work, color titles, use of backgrounds, centering, illumination and many other interesting points involved in this fascinating phase of amateur cinematography. League members desiring this bulletin should address the technical department.

**Asked and answered** ■ *Question:* How do the factors of ordinary filters vary when used with the new supersensitive film? *Answer:* In general, the factor of a yellow or red filter becomes less under this condition. The ordinary 2X and 2½X filters need practically no correction at all; the diaphragm opening may be increased one half stop over normal when using the 3X filter, if desired, and one full stop when using the 4X filter. The red "A" filter has a revised factor of 5X with supersensitive.

*Question:* What is the highest speed it is possible to obtain in order to get slow motion effects? *Answer:* One manufacturer makes a 16mm. camera specially arranged for 128 frames per second. This is the only speed available in this model. It is, of course, possible to have a camera specially built for higher film speed than this, though it would be hardly necessary for any purpose except scientific research.

*Question*: I understand ultraviolet light affects emulsion very strongly. Why is this fact seldom taken into account when considering exposure? *Answer:* It is true that ultraviolet light is very actinic. Sunlight is rich in ultraviolet and, although it is invisible to the eye, this light would affect the film strongly but for one thing—*glass is practically opaque to it.* Therefore, since the lens is made of glass and offers the only means of ingress to the light which affects the film, most of the ultraviolet is filtered out. Quartz will transmit ultraviolet and a lens made of this material would greatly shorten the time of exposure. However, from such a lens, it would be next to impossible to get a sharp, clearly defined, small image that would be suitable for screen magnification. The Kalostat lens, made for still pictures, is of quartz composition and produces a pleasing softness for portraiture.

## On the necessity of "letting go"

[Continued from page 204]

analytical ability is less prized and snap judgments are more common than in the movies. All that the professional directors consider is whether a certain actor is "the type" for a certain part and, if they so often seem right, it is largely because they have substituted, for most real life types, certain artificial stereotypes which the public has come to accept as true, even though they are palpably false—such as the little white haired woman with a shawl who typifies or, rather, stereotypifies Mother. One wonders whether any movie man ever had a mother.

In casting an amateur movie or in helping the artists qualify for the parts allotted to them, then, far less importance should be attached to real life studies than to appearances of compliance with stereotype. A man with a noble brow and a sympathetic eye, who has observed the mechanism of a surgeon's life, will usually make a better screen surgeon than the most highly skilled specialist from the best hospital in the land. If the real surgeon has to play that part, endless tact will be required to make him realize that he knows nothing of how a surgeon should look and act. He will naturally despise the very idea of gloating over a patient after a successful operation and, yet, that is precisely what the audience expects of him. Knowing nothing of a specialist's feelings and inhibitions, the average person who watches him on the screen feels highly elated when he saves the hero's life in one of those masterful trepannings such as only the drama knows and, as Mr. Average Man would promptly turn round and shout to the nurses, "There! I have saved him!", so he expects the doctor to do.

In one word, the *savage* in us is the only good actor and it is up to the director to put his people through this double process of suppressing their inhibitions and boosting their impulses, until they act just as children would in similar circumstances. It is because good actors are always doing this in real life that their lives are so full of quarrels, divorces and jealousies. And it is because sensible people find it so difficult to behave that way, even for make believe, that their acting is often so flat and lacking in dramatic contrast.

## Amateur clubs

[Continued from page 206]

wild life motion pictures by D. A. Campbell, A.C.L., a talk on recent developments in the cine field by H. A. Hart, a discussion and demonstration of lights and lighting by Henry Herman and the projection of films from the League's Club Library. The Chicago Cinema Club is planning to take an active part in the Century of Progress Exposition in Chicago in 1933.

**Best fifty feet** ■ A talk on composition by P. Douglas Anderson was the feature of a recent meeting of the Cinema Club of San Francisco which was concluded with the projection of members' films. The club is holding a contest for the best fifty feet of film submitted. There are no restrictions on subject matter but no entry may be more than fifty feet long, exclusive of titles. A contest for the selection of an official club leader is also planned. For the convenience of members with special interests, the San Francisco Club has been divided into sections holding separate meetings in addition to the regular general programs. The sections are: 9.5mm., of which V. G. Skinner, A.C.L., is temporary chairman; technical, with Truman Bailey serving as temporary chairman; dramatic, with Gordon Mitchie as temporary chairman; scientific, with Dr. L. H. Garland, A.C.L., as temporary chairman.

**In England** ■ A movie club has been formed at Wimbledon under the leadership of C. H. Bealby and it is hoped to form one at Teddington shortly, writes Bernard H. Hill. ■Bournemouth's first amateur photoplay was recently screened for the local public. The story by Carol Hyde was filmed by James H. Grime and Robert O. Torrens. Featured in the cast were Vera Maskey, Norman Cole, Rachel Terry and Alec Buckmaster.

**Greenwich** ■ An appreciative audience greeted the premiere screening of *The Floating Hat*, first production of Crusader Pictures, amateur unit in Greenwich, Conn. In the cast of the picture, which runs 800 ft., 16mm., are Dorothy Swinburne, Roger Tugby, John Edwards, Tilden Southack, Jane Weadock, Louis Tubby, Clyde Jones, Nancy Bogue, George E. Fisher, A.C.L., Charles Dyer and Ewing Morell. Officers of the club for this year are John S. Edwards, president; Tilden W. Southack, treasurer; George E. Fisher, secretary; George Aiken, Katharine Armes and Louis Tubby, directors. Plans have been made by the club to screen *The Floating Hat* for the benefit of the unemployed. This is a praiseworthy amateur movie club activity and other clubs might well emulate Crusader Pictures.

**Springfield** ■ A recent program of the Cinema Club of Springfield, Ill., featured the projection of Kodacolor pictures by O. R. Sweet, A. C. L., topical films by Dr. A. C. Baxter, A. C. L., and Alaskan travel pictures by Mr. and Mrs. Claude Barr. In charge of the program were Dr. John R. Neal, Lewis Hey, Harry Ide, A.C.L., and William Patton.

**Brooklyn** ■ Projection features of a recent meeting of the Motion Picture Club of Brooklyn, N. Y., were *The Eyes Of Science*, Kodacolor films by Edward H. Marsh, A. C. L., microscopic movies by R. Roy Susdorff, *Under The Canvas* and *African Shrieks* by Robert M. Coles, A. C. L. A critic was appointed to lead discussion after each picture was screened.

**Joint meeting** ■ Members of the Cinemat Club of Mt. Kisco, N. Y., were guests at a recent meeting of the Cinema Club of Larchmont, N. Y. Included in the joint program was the projection of topical films made by members of both clubs and *The Eyes Of Science*. A committee of members of the Larchmont club has begun production of a photoplay to be called, *The Magnificent Marriage Muddle*. The script was written by Douglas Smith. Jack Beirn is directing and Peggy Miller and B. A. Lundy, A. C. L., are playing the leading roles. Members of the Larchmont club have also been guests at a recent meeting of the Metropolitan Motion Picture Club in New York. They have found the exchange of visits among clubs to be as valuable as interclub contests.

**Kansas City** ■ Over thirty five attended the last meeting of the newly organized Cinema League of Kansas City, Mo., reports R. Brotemarkle. *Moon Movies*, from the League's Club Library, and members' films were screened. At an earlier meeting, Kodacolor scenics of New Mexico by Kathrine Harvey and *A Study Of Flowers In Kodacolor* by Mrs. J. J. Connor, A. C. L., were projected. On the organization committee are H. B. Hutchings, Wallace O. Kelley, Edmund M. Field, Fred Roberts, Dr. D. L. Meyers and E. M. Critchfield, A. C. L.

**Lighting** ■ At a recent meeting of the Cinemat Club of Mt. Kisco, N. Y., Russell C. Holslag, technical consultant of the League, gave a demonstration of interior lighting. Test films were exposed by Kenneth V. Bloomer, A. C. L., and Gordon Gorham. A projection of *The Eyes Of Science* was included on the program.

**Milwaukee** ■ The recently organized amateur movie club in Milwaukee, Wis., held a lighting demonstration at its last meeting. Expert technicians arranged various lighting setups and the members photographed the scenes. Great enthusiasm greeted the club's organization.

**Bridgeport** ■ Projection of *Fly, Low Jack And The Game* and Kodacolor films by James Brown were the features of a recent meeting of the Amateur Cinema Club of Bridgeport, Conn. A club leader is being prepared by two club members. The leader will consist of a spinning movie reel which slows down to reveal the name of the club lettered

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against it and then starts spinning again. A city film is being planned, each member participating in the preparation of the scenario. The club will welcome inquiries on membership.

**In France** ■ Among the offerings on a recent program of the *Club des Amateurs Cinéastes en France* were *Colonial Exhibition* and *Vacation At Chamonix,* filmed by Paul and Jacques Lemare; *Hazard* by Pierre Boyer; *The Paris Of Tourists* by M. L. Lowy, A. C. L.; Les *Mystères de Madonville,* by Charles Aubry. Paul Lemare is president; S. T. Shaw, Jr., A. C. L., vice president; Martin L. Lowy, secretary treasurer; G. Gronostayski, technical adviser; Jacques Lemare, electrician; P. Boyer, A. Monfred, A. C. L., and J. de Tourtier, members of the governing committee.

**Baltimore** ■ The Motion Picture Club, a newly organized production unit in Baltimore, Md., is filming *Flowers Of Evil,* based on incidents in Baudelaire's *Fleurs de Mal.* The picture is being photographed by Maxwell Weinberg from a scenario written by Herman G. Weinberg. Samuel Pelovitz is director and J. H. Cohen, technical director.

**Fairy tale** ■ In the cast of *Hansel And Gretel,* an amateur photoplay version of the fairy tale being produced by Edward Hayes, A. C. L., Orange, N. J., are Paul Hayes, Norma Thornton, Sylvia Tamos, Elmer Rathbun, Rachel Caputo, Dorothy Marks and Betty Marks. Permission to use the Gingerbread Castle of the National Biscuit Company has been obtained.

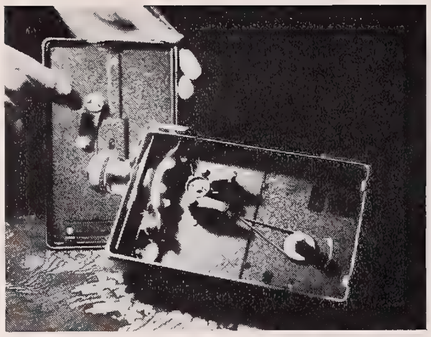
**Two plots** ■ The Crown Cinema Club of Brooklyn, N. Y., has completed a short story film, *Necker's Night,* and is well under way with its first longer production, tentatively titled, *Puppy Love.* Milton H. Bernstein, A. C. L., president of the club, is making a scenic study of Brooklyn.

## News of the industry

[Continued from page 207]

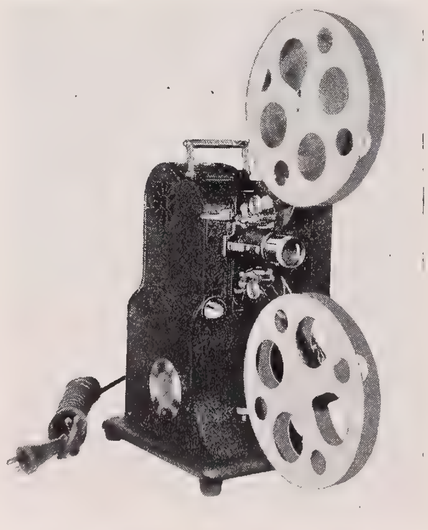
St., New York City, importer of the Rolleiflex, the price of the new model will remain the same as that of the old. Two styles of film may be used, giving six, nine or twelve exposures.

**Cine-Kodak reverse** ■ By means of a slight but well calculated alteration of certain portions of the Cine-Kodak mechanism, William J. Grace of 1222 Kirby Building, Dallas, Texas, has succeeded in adapting this popular series of spring driven cameras to back cranking by means of which the amateur may make for himself all sorts of lap dissolves, double exposures and other stunts which involve the backing up of the film without removing it from the camera. Mr. Grace's device does not affect the fundamental camera mechanism as it is a rewind key placed on the camera cover in such a way that it can be engaged with the main sprocket. This key functions only when desired and, by turning it backward, the film may be backed up in the camera frame by frame. To keep the film on the feed spool taut at all times, its shaft has been extended through the side of camera and terminates in a knurled knob which may be turned by hand. The ratchet mechanism of the camera produces an audible series of "clicks" when reversed by hand and double exposures and lap dissolves may thus be calculated accurately. The additional parts are chrome plated to match the finish of the camera and Mr. Grace is prepared to install this feature in any spring driven Cine-Kodak for $25.



A Cine-Kodak as altered by Mr. Grace to facilitate winding film backwards

**Bass buys** ■ Having recently purchased the entire photographic stock of W. W. Kimball & Company, Chicago, the Bass Camera Company, 179 West Madison Street of that city, will offer these goods to amateurs at attractive price reductions.



New Stewart-Warner product is projector with 500 watt unit of illumination

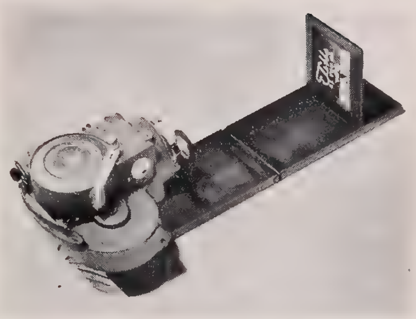
**Price lowered** ■ The Goerz Effect and Title Device, enabling the amateur to create professional camera effects and artistic titles, has been reduced from $172 to $150. This apparatus can be adapted to any 16mm. camera and is particularly recommended to amateur movie clubs as ideal equipment for adding the finishing cinematic touches to amateur photoplays. A booklet describing the uses of this instrument may be obtained by addressing the C. P. Goerz American Optical Co., 317 E. 34th St., New York City.

**Bewi Junior** ■ Amateurs familiar with the operation of the regular size Bewi light meter will be interested to learn that the principal features of this instrument have been retained in the Bewi Junior, which has been reduced in size to an overall length of three inches and a diameter of a little over one inch. The Junior model carries a focusing eyepiece and an easily read figure scale in a dark field and comes complete in a leather case. This model is especially intended for use with the popular, miniature still cameras which movie makers and all those interested in photography find so valuable. The instrument is featured by Willoughbys, 110 W. 32nd St., New York City.

**Clark salon** ■ An attractive and modern projection room, wired for sound and offering conditioned air the year round, has been announced by the Clark Cine Service, 203 Professional Bldg., Detroit, Mich.

**Reel Pack** ■ A new, all metal humidor case for six and twelve 400 foot reels has been submitted this month by the Fried Manufacturing Company, 5151 West 65th Street, Chicago. A very worthy product, finished in "cashbox" style with metal handle and black, crackle finish, the new Reel Pack provides a convenient way to classify and store films. Space is provided to hold each reel in its humidor can and the box contains an additional humidor pad which may be used. Lock and key are included.

**Effect filters** ■ Following the renewed interest in "before the lens effects" with the approach of the outdoor season, George H. Scheibe, photo filter specialist of 1327 W. 78th St., Los Angeles, Calif., writes that the use of his original, professional type filters has been widely extended among amateurs. Mr. Scheibe, who states that he is the originator of filters of this type, has prepared a complete list which includes graduated filters in one and two tone styles, neutral density graduated filters, diffusing screens for soft focus effects, fog filters and, also, a visual monotone filter.



The new Victor Pocket Titler is designed for simplicity of operation

**Kerst-B & H ■** Walter D. Kerst, widely known in the industry from his previous work with the Amateur Cinema League, the QRS-DeVry Corporation, etc., is now associated with the Bell & Howell Company in its New York offices.

**Tony Sarg 16mm. ■** Tony Sarg's Almanac of animated silhouettes is now offered on 16mm. film by the Apex Films, Inc., 105 West 40th St., New York City.

**Film lacquer ■** A novel application of a product primarily designed for another purpose is found in the "Movietone Film Lacquer" made by the Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y. This is a varnish like fluid to be painted over the sound track of professional film, where a splice occurs, to prevent "blooping" or disturbance of the flow of sound, but it has been found that this lacquer makes an effective film coating when applied evenly to the emulsion side of 16mm. film. One or two coats of this material will render any film opaque, for use as leader or trailer stock. The film should be spliced before coating.

An artistic study of the H. M. S. Matte Box, Home Movie Scenarios product

CAPTURE the Elusive Distance
with
HUGO MEYER
Telephoto Lenses

For the closeup opportunities afforded by sport—at games — for the distant scenic or architectural shot —Hugo Meyer Telephoto Lenses of the Tele-Megor and Trioplan series are recommended for their critical definition, their sharp perception of details imperceptible to the naked eye. Furnished in micrometer focusing mounts, they are adapted for Victor, Filmo, Cine-Ansco and Cine-Kodak cameras.

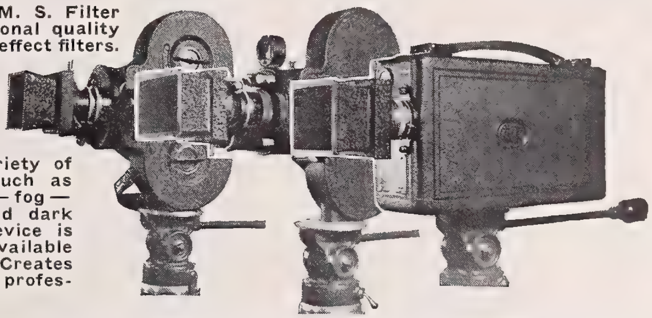
Trioplan
f/2.9
2 inch focus..$45
3 inch focus.. 55
4 inch focus.. 63

Tele-Megor
f/4
3 inch focus..$58
4 inch focus.. 70
6 inch focus.. 95
9 inch focus..150

*Send for comprehensive catalog*

Hugo Meyer Lenses are standard equipment on Victor Turret Cameras.

HUGO MEYER & CO.
245 West 55th St. New York
Works: Goerlitz, Germany



*for Professional Effects*
H. M. S.
COMBINATION
Sunshade, Matte Box and Filter Holder

and Harrison H. M. S. Filter Sets . . . Professional quality 2" square color and effect filters.

Obtain a wide variety of special effects — such as moonlight—night — fog — diffusion—light and dark iris, etc. This device is for the first time available in 16mm. work. Creates effects as seen on professional screen.

The H.M.S. matte box fits any standard 16mm. camera, also Eyemo, DeVry, etc. It is mounted directly on the lens and held in place with set screws and special fittings, so that, while in use, it is held rigidly in place, yet instantly detachable. It is important, in ordering, to inform us as to the camera, lens equipment and lens mounts with which the matte box is to be used.

Price $7.50

A small extra charge is made in cases where the matte box is to be used with more than one lens or where it is to be fitted to 35mm., still cameras, or special lenses.

HOME MOVIE SCENARIOS, Inc.
1220 Guaranty Building Hollywood, California

# Featured releases for home and school

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* Movie Makers.

■ Apex Films, Inc., N. Y. C. Twelve *Tony Sarg Almanac Animated Silhouettes* in 100 foot lengths, now available for the first time on 16mm., are offered together with a variety of comedies and Westerns.

■ Bell & Howell Co., Chicago, Ill. Recent Filmo library releases of interest, each approximately 400 feet in length, include *In And About Cairo,* a study of native life; *Ancient Customs of Egypt,* depicting Egyptians with the habits and occupations of their ancestors; *Morocco, The Mysterious,* customs and occupations of the people of Fez; *Moorish Customs,* curious blending of ancient and modern habits; *Tunisian Activities,* a kaleidoscope of Eastern life; *India,* India's quaint characters, occupations and aspects; *The Garden Of The East,* Japan's natural beauties, religious customs and arts; *Korea And Java,* Life in the Far East; *The Holy City,* a tale of Jerusalem with quotations from the Bible; *Vistas Of The Holy Land,* places and people of Palestine; *Beyond The Horizon,* the cities, Sydney and Melbourne.

■ Eastman Kodak Co., Rochester, N. Y. The *Cinegraphs* offered by this library, including adventure, natural history, animated model and cartoon, World War, comedy, travel, sport and general subjects, provide a wide range of splendid film fare. A new catalog is available.

■ Empire Safety Film Co., N. Y. C. Featuring timely far eastern subjects, educational, scenic and sport films are listed in the catalog of this company available upon request.

■ H. C. Film Service, Detroit. *Fast Flying,* 100 feet, photographed at the national aircraft show, contains real action in the air and on the ground.

■ Hollywood Film Enterprises, Inc., Hollywood. Scenic, comedy, cartoon, drama, sport and educational films, in lengths from fifty to 2,000 feet, comprise this library's Cine Art subjects. Both sound and silent films are available and a complete catalog may be had upon request.

■ Kodascope Libraries, N. Y. C. *The Ropin' Fool,* featuring Will Rogers; *Haunted Spooks,* with the inimitable Harold Lloyd; *Smithy,* with Stan Laurel and James Finlayson; *No Father To Guide Him,* with Charley Chase, are the offerings of this library for May. Nearly 500 other interesting subjects are available, a catalog of which may be had upon request to any branch of this library, located in leading cities throughout the U. S. and Canada.

■ Portable Movie Equipment Co., N. Y. C. *George Washington Bicentennial,* in 100 foot and 400 foot reels, is especially emphasized. Sound and silent films are likewise offered.

■ Reynolds, Ernest M., Cleveland, Ohio. *Look Out Mountain,* a 100 ft., 16mm., trick motion thriller of a railroad ride down this famous Tennessee promontory, is a new offering. *Pixy Pictures,* each twenty five feet in length, especially designed for children, are also available.

**Cine gallery** ■ A permament exhibition which is to place recognition of photographic art, both still and in motion, on a par with painting, sculpture and other visible artistic expression, is announced by the Julien Levy Gallery, 602 Madison Ave., New York City.

**Service** ■ Jack Rosenthal's General Motion Picture Repair Service of 630 Ninth Ave., New York City, announces that it has taken over the repair department of the QRS-DeVry Corporation in that city and will be in a position to render sales and service on the entire QRS-DeVry line.

## Home talkies — film versus disk

[Continued from page 205]

advantage that this method possesses over the disk method is that both the sound and action are on the film and, consequently, there is less care and effort required in handling. Only one film is required to carry both sound and picure records, and splices, if needed, may be made with impunity, just as in silent film. There will be a slight "jump" in the sound, but synchronism between picture and sound will be maintained.

There is no doubt that both sound on disk and sound on film systems will be constantly improved. As a form of entertainment, in my opinion, the home talkie has no equal. The field is so attractive that many of the big producers are releasing or contemplating releasing their pictures on 16 as well as 35mm. stock for both sound on disk and sound on film. Several companies are also doing extensive research work on 16mm. sound recording apparatus and it is only a question of time when this apparaus will be available on the market so that the amateur can make his own talkies! Suffice to say, there is a great deal in store for the home movie enthusiast.

# Educational films

[Continued from page 209]

**Agriculture** ■ For use in educational and publicity work and as department records, eight 200 foot, 16mm., agricultural films have been produced by Henry R. Francis, A.C.L., Supervising Nursery Inspector, Division of Plant Pest Control, Massachusett's Department of Agriculture. Two more subjects, *Cranberry Culture* and *Japanese Beetle Control,* are now being planned. Titles of the films in use are *White Pine Blister Rust, European Corn Borer, Nursery Sanitation And Motor Cultivation, Forest Conservation, Nursery Inspection And Pest Control, Bugs And Beetles* (incomplete), *Pest Control In The Home Garden* and *The School Garden.* These films are used with lectures before such groups as Granges, men's clubs affiliated with Sunday school classes, county agricultural schools, fish and game associations, nurserymen groups and high school and academy students. Mr. Francis reports the idea of providing a visual addition to oral lectures was obtained from Movie Makers. He finds *Free Films* subjects, both sound and silent, of value in augmenting showings of his personally made subjects and may later utilize the *Free Films* column to further distribution of the latter.

**Criminology** ■ To secure more realistic likenesses of the Lindbergh baby than those afforded by studio portraits, frames from 16mm. film records of the child were enlarged and used in newspapers throughout the nation as an aid in identification. Representing most characteristic attitudes, these arrested motion shots provided, with remarkable fidelity, a series of likenesses of the baby's moods and movements. Thus the 16mm. camera, this time in an unforeseen manner, afforded a source of exact information to the police and public in their search.

**Church** ■ To further a project by which it is planned to add several millions of dollars worth of books annually to ministerial libraries, the production of a film which will be available to churches throughout the country is being contemplated, according to Crawford Trotter, Banning, Calif., one of the workers on the experiment, known as The Banning Book Plan.

**Health** ■ The value of 16mm. films in health work is pointed out in the 1932 *Preliminary National Negro Health Week Announcement,* attention being called to the part films played in the health movement last year when, in Kansas City, Mo., a newsreel of the week's activities was made to show the improved health and hospital facilities of that western city.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

OF MOVIE MAKERS, published monthly at New York, N. Y., for April 1st, 1932.
State of New York,
County of New York, ss.

Before me, a notary in and for the State and county aforesaid, personally appeared J. B. Carrigan, who, having been duly sworn according to law, deposes and says that he is the editor of MOVIE MAKERS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and, if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Amateur Cinema League, Inc., 105 West 40th Street, New York, N. Y.; Editor, J. B. Carrigan, 105 West 40th Street, New York, N. Y.; Managing Editor, none; Business Managers, none.

2. That the owner is: Amateur Cinema League, Inc., 105 West 40th Street, New York, N. Y. Membership corporation with no capital stock. President, Hiram Percy Maxim, P. O. Box 2102, Hartford, Conn.; Vice President, Stephen F. Voorhees, 101 Park Avenue, New York, N. Y.; Treasurer, Arthur A. Hebert, P. O. Box 2102, Hartford, Conn.; Secretary and Managing Director, Roy W. Winton, 105 West 40th Street, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and security in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

Sworn to and subscribed before me this 21st day of March, 1932. (My commission expires March 30, 1932.)
WARREN B. SHELDON, Notary Public.

In addition to many local showings, it was shown to medical conventions and students at the Howard University Medical School. ■ 150 girls saw *Drinking Health*, 16mm. *Free Films* subject, at the March third weekly meeting of the Springfield (Mass.) Girls' Club, according to Nellie E. Sunderman, A. C. L., managing director.

**Dance** ■ Philippine folk dances are to be filmed, according to a report from assistant trade commissioner, Clarence P. Harper, Manila, stating that recently a film producing group arrived in that city from the United States. It is planned to take moving pictures of all Filipino dances from pre Spanish times to the present.

**FREE FILMS** ■ *These films, on 16, unless 35mm. is specified, are loaned free except for payment of postage. Requests should be addressed to the Amateur Cinema League, Inc., 105 W. 40th St., N. Y. C., and films desired mentioned by titles. Requests, on receipt, are forwarded to distributors who get in touch with applicants, and make booking arrangements. Specific dates cannot be promised until the applicant hears from the distributor. Do not send postage with requests; when it is required, the distributor will notify the applicant. Of course, films should be returned postpaid. Some films are limited to groups, in which cases it is so stated in the reviews. In applying for films limited to groups, the type and probable size of the audience must be mentioned. Films are not available outside of the United States, unless so stated. Any amateur may apply for films reviewed as this service is not limited to Amateur Cinema League members.*

■ *The Conquest Of The Cascades*, one reel, 16 and 35mm., reviewed through courtesy of the General Electric Company, shows the new Cascade Tunnel and emphasizes its contribution to easier and faster transportation between the East and the seaports of the Pacific Northwest. This film is available for group showings.

■ *Open And Shut*, three reels, reviewed through courtesy of the Atlas Educational Film Company, portrays different types and uses of valves and the materials and steps in their manufacture. The Panama Canal, Oklahoma's oil fields, the Southwest's great irrigation projects and other interesting fields of the application of valves are visited. How neglect to provide or close valves wastes millions in fuel yearly is shown. The film is available for group showings.

■ *The Story Of Goodyear*, two reels, 16 and 35mm., shows the activities of this company in the manufacture of tires, tubes, mechanical goods, etc. The materials are traced to their sources in Sumatra's jungles where rubber is gathered and in Arizona where huge strips of desert have been converted into productive cotton fields.

■ *Gillette State Hospital For Crippled Children*, two reels, 16 and 35mm., reviewed through courtesy of Ray Bell Films, Inc., shows the modern facilities of and the great patience and care exercised by a progressive institution to correct the physical defects of its child inmates. The film is available to groups.

**PRACTOS**

*The only*
EXPOSURE METER
*for both cine and still cameras*

Accurate . . . simple . . . compact . . . wastes no time in making adjustments or calculations.

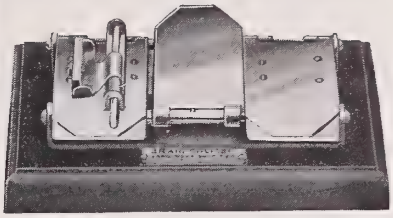
The Practos, the newest and simplest of meters, combines 2 exposure gauges in 1 instrument, one for cine, the other for still photography. It is the last word in simplicity, remarkably free from complicating gadgets, yet absolutely accurate in its results. You do not have to use a sliding scale—you simply look into the meter and obtain your findings visually.

A leather case of new design opens horizontally, as illustrated, facilitating the handling of the Practos.

Price $5.75

*Send for literature, or see this unique meter at your dealers.*

Burleigh Brooks
127 W. 42nd St. New York



**CRAIG**

Your cine dealer will gladly demonstrate how easily you can make a noiseless and flickerless straight splice on a Craig. See how the attached scraper removes the emulsion without wetting the film. See it today. **$15.00.**

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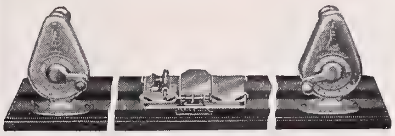

Combination Craig Splicer and Thalhammer Rewinders. **$25.00.**

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**CRAIG MOVIE SUPPLY Co.**
1031 South Broadway
LOS ANGELES, CALIFORNIA
*Represented by Ampro in the East*

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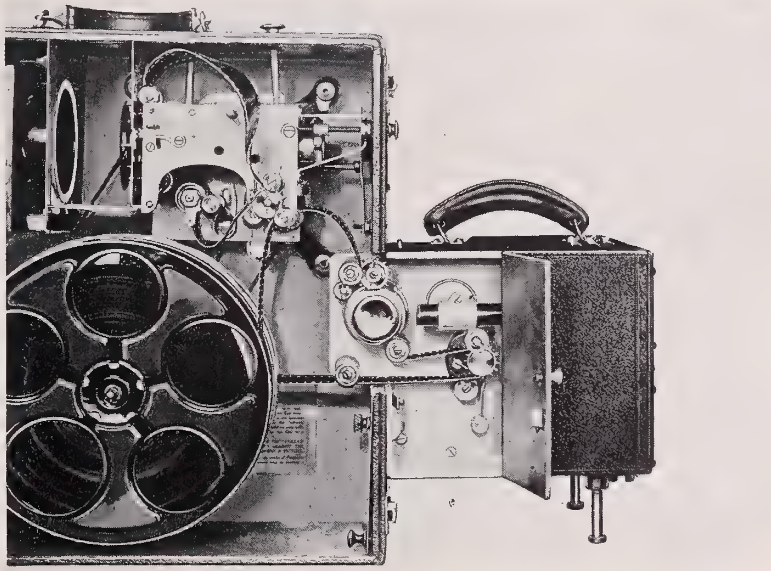

Those 35 mm. portable projectors that have served you so well in the past are now brought up to date with SYNCROFILM sound on film heads. We do not change the projector mechanisms in making these adaptations to ANY MAKE of standard 35 mm. portable projector. The same smooth running, independent drive that is pictured above for a DeVry Model E, we build into your favorite machine. True reproduction without waver or other distortion. The low cost is amazing.

*(Dealers and servicemen write for particulars)*

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WEBER MACHINE CORPORATION
59 RUTTER STREET ROCHESTER, NEW YORK

# AROUND THE WORLD WITH MOVIE MAKERS

**An International List Of The Dealers Who Carry This Magazine — VISIT THEM!**

## UNITED STATES

### ARIZONA

Phoenix: Studio of Sound, 812 E. Washington St.
Tucson: T. Ed. Litt, Cor. Congress & Stone.

### ARKANSAS

Texarkana: H. V. Beasley Co., 200 E. Broad St.

### CALIFORNIA

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
J. F. Hink & Son, Shattuck & Kittredge.

Fresno: Potter Drug Co., 1112 Fulton Ave.
Shaver Lake Photo Shop, 910 Arthur Ave.

Glendale: Kug-Art Photo Service, 507 W. Colorado Blvd.

Hollywood: Beam's Stationery, 141½ N. Larchmont Blvd.
Bell & Howell Co., 716 N. LaBrea Ave.
Hollywood Camera Exchange, 1511 N. Cahuenga Blvd.
Hollywood Camera Shop, 1442 N. Highland Ave.
Hollywood Citizen, 6366 Hollywood Blvd.
***HOLLYWOOD FILM ENTERPRISES, INC.,*** 6058 Sunset Blvd.
Huntington Park: Huntington Park Pharmacy, 6101 S. Pacific Blvd.
Long Beach: Winstead Bros. Inc., 244 Pine Ave.

Los Angeles: Billy Burke Home Movies, 5372 Wilshire Blvd.
Eastman Kodak Stores, Inc., 643 S. Hill St.
Educational Project-O Film Co., 317 N. Fairfax.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
Schwabacher-Frey Stationery Co., 734 S. Broadway.
Tappenbeck & Culver, 10958 Weyburn Ave., Westwood Village.
Wilshire Personal Movie Co., 3150 Wilshire Blvd.

Oakland: Adams & Co., 380 14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Palo Alto: David Keeble.
Pasadena: The Flag Studio, 59 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Richmond: La Moine Drug Co., 900 Mac Donald Ave.
Riverside: F. W. Twogood, 700 Main St.
Sacramento: Frank McDougal, 1017 10th St.
San Bernardino: Steele's Photo Service, 370 D St.

San Diego: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth St.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.

San Francisco: Cine Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
Phil Lasher, Ltd., 300 7th St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.

San Jose: Webb's Photo Supply Store, 66 S. First St.

San Pedro: Sunset Photo Supply, Inc., 319 W. 6th St.

San Rafael: Webb & Rogers, 4th and B. Sts.

Santa Ana: Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: J. W. Collinge, 1127 State St.
Santa Monica: Bertholf Photo Finishing, 1456 Third St.
Stockton: Logan Studios, 20 N. San Joaquin St.
Peffer Music Co., 40 S. California St.
Ventura: Bartlett Co., 412 E. Main St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.
Whittier: Maxwell C. Peel, 226 E. Philadelphia.

### COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Ford Optical Co., 1029 16th St.
Haanstad's Camera Shop, 404 Sixteenth St.
Grand Junction: Dean's Camera Shop, 639 Main St.

### CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Hartford: Harrison Harries, 255 Franklin Ave.
Harvey & Lewis Co., 852 Main St.
Watkins Bros., Inc., 241 Asylum St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25 Broadway.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm Inc., 139 W. Main St.

### DELAWARE

New Castle: E. Challenger & Son.
Wilmington: Butler's, Inc., 415 Market St.
Frost Bros., duPont Bldg.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

### DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607-14th St., N. W.
Fuller & d'Albert, Inc., 815-10th St., N. W.
Robbin's, National Press Bldg., 529-14th St., N. W., opposite Willard Hotel.

### FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.
Jacksonville: H. & W. B. Drew Co., 46 W. Forsyth St.
McDaniel Gift Shop, 21 W. Forsyth St.
Miami: Miami Photo Supply Co., 31 S. E. First Ave.
Miami Beach: Cox Studios, Roney Plaza Hotel.
J. R. Willis, 737 Lincoln Road.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.

### GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

### IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.

### ILLINOIS

Chicago: Associated Film Libraries, Inc., Suite 224, State-Lake Bldg., 190 N. State St.
***BASS CAMERA CO., INC.,*** 179 W. Madison St..
***CENTRAL CAMERA CO.,*** 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 So. La Salle St.
1645 Orrington Ave.
105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Ideal Pictures Corp., 26 E. 8th St.
Lyon & Healy, Inc., Wabash Ave. at Jackson Blvd.
Norman-Willets Co., 318 Washington St.
Post Office News Co., 37 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 918 Irving Park Blvd.
Wolk Camera Co., Opp. Post Office, 219 S. Dearborn St.
Danville: Plaster Drug Co., 108 N. Vermillion St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Freeport: Emmert Drug Co., 15 W. Stephenson St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Highland Park: Hattstrom & Sanders, Inc., 391 Central Ave.
Moline: Seaholms Kodak Headquarters, 1507 Fifth Ave.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
Rockford: Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

### INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., 112 W. Wayne St.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

### IOWA

Carroll: Rexall Store, 120 W. 5th St.
Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Lynn's Photo Finishing, Inc., 419 Pierce St.
Waterloo: Macks Photo Shop, 225 W. 5th St.
Seehawk Camera Shop-Studio, 189 W. 4th St.

### KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.

### KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

### LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

### MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Bangor: Francis Frawley, 104 Main St.
Portland: Bicknell Photo Service, Inc., 43 Exchange St.

### MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Stark-Films, 219 W. Centre St.
Zepp-Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

### MASSACHUSETTS

Boston: Boston Camera Exchange, 44 Bromfield St.
James W. Brine Co., 92 Summer St.
Dadmun Co., 39 Washington St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Brockton: Iris Pharmacy, 230 Park Blvd.
Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Lowell: Donaldson's, 75 Merrimack St.
Lynn: Moehring's, Inc., 490 Washington St.
New Bedford: J. Arnold Wright, 7 S. 6th St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Pitman Homovie Service, 45 Summit Ave.
Ernest L. Vent Motion Picture Service, 53 Washington St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Tewksbury: Mark J. McCann, 23 North St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

*(Continued on page 230)*

# Came dawn to Mrs. Pepys

NELLA R. GALVIN

DEAR DIARY: Waked, in the chill dawn, from rose-ate dreams. In which I had shot an hundred perfect feet of film of the kitty. As consciousness swept o'er me, drearily pondered the impossibility of such accomplishment. Bewailed my once high hopes, buried, these many months, 'neath discarded reels and cartons. In no whit heartened by the fact that the Buttons cat, camera shy beyond a doubt, had tried to atone by assisting me in picture takings of all other subjects; rearranging my sets to meet his taste, adjusting a tripod leg and proving his unflagging interest by sitting in at the previews of our exhaustive labours. Here my reverie was pierced by the tyrant voice of our feline demanding entrance. Buried the good ear in my pillow to no avail. The kitty had decided to come in. So below stairs to give grudging welcome with true butler hauteur. The pretty darling, in no wise abashed, frisked on ahead as I tiptoed back to the bed chamber. Closed the door gently and in greate relief that the other thirds of the family had not roused to caterwauls and stair creakings. Admonished Puss, in no uncertain whisper, 'gainst the danger of incurring the paternal before-Mocha-ire. Which the Child inherits. Waxed fairish wroth anent the feline belief that the seasons change each dusk and dawn. Sotto voiced that night is not a synonym for summer nor, yet, day for zero. Howbeit, well knowing that the next six o' the clock would find him athirst for draughts of moonlit ozone and, yet, another morn, e'en as this, shivering at the home portals. Buttons said nothing at all. Of what avail, ever, an heated argument 'gainst barricade of frozen silence? Realized, an instant late, that, verily, actions speak louder than words when kitty anticipated my return to my warm bed by one leap. Questioned his claim that possession is nine points of the law. Engaged in fisticuffs over his determination to double for me as lead of *In The Arms Of Morpheus*. Vanquished in battle, I admitted, albeit reluctantly, that his type of beauty became the setup better than mine own. Applied mercurocrome to sundry wounds and perched, as best I could, 'mongst the scant coverings he had deemed unsuited. Whilst he melted into the rhythm of the thing, I studied the picture before me. The golden sheen of the new down comforter, a match with amber eyes, framed his ebon beauty. And the luxurious role seemed as tho created for his daytime talents. Ah, the crystalline revelations of early morn, flashing the cause of my erstwhile failures! I had tried to *force* the kitty to play a part rather than defer to his innate, fastidious judgment of a fitting character. A greate resolve came upon me. So stealthily up and into gown and slippers, mindful whilst my mind worked feverishly betimes, that the family must not suffer rude awakenings. Dismayed, upon descent to the studio, over the possibility of having to make two trips up with necessary impedimenta. Decided against it. Admitting a likely weave from a camera held in mine none too steady hands, dispensed with the tripod, thus substracting one upward journey. Tucked a few photofloods under one arm, picked up the camera and grasped the portable studio lamp and cord with the free hand. Reached the first landing without mishap. My foot struck something soft, which scuttled. The ensuing crash was as warning lightning to the thunderous exclamation which reverberated down the staircase well. I answered not; for long minutes I sat midst, and upon, shattered bulbs until the storm subsided. The soft and furry kitty, come down to help me, as is his wont, rubbed gently to and fro, purring his sympathy at my bulbless plight. I succumbed to his charms. Of what use aught else, now that there, again, would be no movie making of the Buttons cat? So, gathered him into my arms and softly crooned,

Our kitten ket doth reign supreme,
Nor knows, nor cares, if he be right,
Demands attentions, tho they seem
To go on, morning, noon and night.

Our liege lord sometimes murmurs, "Please,"
A tactful gesture meant to smooth
Our ruffled feelings, because he's
The Sovereign here. No need to soothe

His subjects who, beyond a doubt,
Know nothing, ever, can be planned
To break his rule or tend to rout
The mastery of his command.

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*Long Beach, California.*

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*(Continued from page 228)*

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Bay City: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
Detroit: ***CLARK CINE-SERVICE,*** Rm. 203-4, Professional Bldg., 10 Peterboro.
Crowley, Milner & Co.. Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.; 156 Larned St.
***H. C. FILM SERVICE,*** 12191 Ilene Ave.
J. L. Hudson Co., Dept. 290.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Camera Shop, Inc., 16 Monroe Ave.
Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Jackson Ave., W.
Lansing: Linn Camera Shop. 109 S. Washington Ave.
Saginaw: Heavenrich Bros. & Co.. 301 Genesee

### MINNESOTA

Duluth: Eastman Kodak Stores Co., 330 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave .
National Camera Exchange, 5 S. Fifth St.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

### MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
Hanley's Photo & Radio Shop, 116 E. 10th St.
Plaza Camera Co.. 4707 Central St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros.. 608 Olive St.
Famous-Barr Co.. Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.

### NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O. St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.
J. G. Kretschmer & Co . 1617 Harney St.

### NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

### NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Hawthorne: Hawthorne Home Movie Service, 52 MacFarlan Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Kearny: Kearny Prescription Pharmacy, 238 Kearny Ave., cor. Bergen Ave.
Lakewood: Artists Photo Service, 19 4th St.
Maplewood: John H. Osmun, 174 Maplewood Ave.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Morristown: Ajemian Camera Shop, 35 South St.
Newark: Anspach Bros.. 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co.. 103 Halsey St.
Passaic: Rutblatt's Sport Shop, 38 Lexington Ave.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Mortimer's Photographic Stores, Inc., 317 Park Ave.
Ridgewood: Chapman Sales & Service Co., Inc., 56 Godwin Ave.
Summit: Eastman Bookshop. 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson. 35 Newkirk Ave.
Union City: Heraco Exchange, Inc., 611 S. Bergenline Ave.
Vineland: Robbins Photo Service, Inc., 615 Landis Ave.
West Englewood: C. M. Vanderbilt, Inc., 374 Briarcliffe Rd.
West New York: Rembrandt Studio, 526 "d" Bergenline Ave.

### NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail".

### NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
F. E. Colwell Co.. 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
Brooklyn: Abraham & Straus, Inc., Dept. 120, Fulton and Hoyt Sts.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
***J. NAVILIO,*** 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Goshen: T. H. Finan.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Artist's Photo Service, 219 Huguenot St.
Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Adam Archinal Corp., 350 W. 56th St.
Bloomingdale's, Lexington Ave. at 59th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
***ABE COHEN'S CAMERA EXCHANGE,*** 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue
Film Featurettes, Inc., 130 W. 46th St.
Fotoshop, Inc., 136 W. 32nd St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Gloeckner & Newby Co., 9 Church St.
Hecker's Camera Store, 1519 Amsterdam Ave.
***HERBERT & HUESGEN CO.,*** 18 E. 42nd St.
Leonard F. Kleinfeld, 146 West St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
Luma Camera Service, Inc., 302 W. 34th St.
Marcus Photo Service, 1170 St. Nicholas Ave.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
***MOGULL BROS.,*** 1944 Boston Rd.
New York Camera Exchange, 109 Fulton St.
Y. Nomi, 174 W. 95th St.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, Inc., 368 Lexington Ave.
Rab Sons, 1373 Sixth Ave.
G. Tankus, 837 Seventh Ave.
***WILLOUGHBYS,*** 110 W. 32nd St.
Pelham: Kolf & Crawford, 129 Wolf's Lane.
Poughkeepsie: Marshall's Gift Shop, 341 Main St.
Rochester: Marks & Fuller Co., 36 East Ave.
Sibley, Lindsay & Curr Co., Camera Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Alex. Grants Sons, 119 E. Washington St.
Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Edwin A. Hahn, 223-225 Columbia St.
Lincoln Photo Service, 1136 Lincoln Ave.
White Plains: Cooper Bros. & Co., Inc., 56 Main St.
Yonkers: Joseph F. Blatzheim, 4-6 Riverdale Ave.

### NORTH CAROLINA

Charlotte: The Rendezvous. 317 S. Church St.
W. I. Van Ness & Co., 213 Tryon St.

### OHIO

Akron: Pockrandt Photo Supply Co., 16 N. Howard.
Canton: Roth & Hug Co., 539 N. Market Ave.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 416½ Main St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Public Square.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply. 62 E. Gay St.
Don McAlister, 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Shea & Williams, 2028 E. Third St.
Findlay: Day Radio Shop, 111 E. Sandusky St.
Lima: Hunter Drug Store, Lima Trust Bldg., 49 Public Sq.
Portsmouth: F. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
A. C. Saunders, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

### OKLAHOMA

Oklahoma City: H. O. Davis, 106 S. Hudson St.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.

### OREGON

Eugene: Stevenson's, Inc., 764 Willamette St.
Pendleton: Floyd A. Dennis.
J. T. Snelson, 608 Garden St.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman-Wolfe & Co., Kodak Dept.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

### PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1026 Peach St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: F. W. Buchanan, Dibert Bldg.
Johnstown News Co., 115 Market St.
Lancaster: Darmstaetter's, 59 N. Queen St.
Lebanon: Harpel's, 757 Cumberland St.
Philadelphia: G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Haussmann's Pharmacy, 6th and Girard Ave.
Home Movie Studio, 20th and Chestnut Sts.
Klein & Goodman, 18 S. 10th St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts., Dept. 201.
George W. Tegan, 420 E. Mt. Airy Ave.
John Wanamaker, Dept. 56.
Williams, Brown & Earle Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co.. Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Reading: W. F. Drehs, 541 Court St.
Scranton: Jermyn Bros., 205 N. Washington Ave.
Scranton Home Movies Library, 316 N. Washington Ave.
Shamokin: Jones Hardware, Sporting Goods Dept., 115 E. Independence St.
Goods Dept., 115 E. Independence St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

### RHODE ISLAND

Newport: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.

### TENNESSEE

Chattanooga: Englerth Photo Supply Co., 722 Cherry St.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

### TEXAS

Abilene: W. C. Cosby, 249 Pine St.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co,, 1610 Main St.
El Paso: Don Thompson, Inc., 308 E. San Antonio St.
Fort Worth: Chas. G. Lord Optical Co., 704 Main.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 209 Alamo Plaza.

### UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 S. Main St.

### VIRGINIA

Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.

### WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Pasco: New Pasco Drug Co.
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores. Inc.. 1415-4th Ave.
Lowman & Hanford Co.. 1514-3rd Ave.
Spokane: John W. Graham & Co., Dept. 4, 707-11 Sprague Ave.

*(Continued on page 232)*

# Closeups—What amateurs are doing

JAMES W. MOORE

■ To support its petition for a charter from a national fraternal group, a 400 ft. reel of amateur movies is being used by a local fraternity at the University of Rochester, N. Y. The film was made through the ingenuity and friendly interest of graduate members of the national organization, all of whom were employed at Rochester by the Eastman Kodak Company.

MOVIE MAKERS
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Eugene P. Rowland

A "Movie Makers" cover poster

■ Posters of a recent Newark Athletic Club movie party featured MOVIE MAKERS covers in the design by M. D. Hammerschlag, A.C.L. and George J. Brenn, shown above.

■ Made entirely of film cutouts in which the actors or the action went wrong, a recent comedy produced by Mack Sennett suggests a similar resting place for amateur film *faux pas*. MOVIE MAKERS would welcome news of any such remodeled amateur mistakes, if, of course, amateurs ever make any.

■ Russell T. Ervin, Jr., A. C. L., New York City, author of *Seasoning For Seasonal Sports* in this issue, first cameraman for the *Grantland Rice Sportlghts* and a fine coach on cine athletics is, in a way, also a League discovery. Years ago he made a one reel photoplay. *Ann How*, which won first prize in a national amateur film contest. The news went in MOVIE MAKERS, *Ann How* in the League's Club Library and Mr. Ervin to Hollywood. After two years in the studios, he returned to New York, started as assistant on a *Sportlights* truck and now, for more than a year, has been Number One Man.

■ *Circus Daze*, 1200 ft., 16mm., made by O. A. Zahner, A.C.L., Saint Louis, Mo., is a pleasant and successful film of circus life and of Mr. Zahner's young son. It tells the story of a lad so keen on going to the circus that he dreams of a grand adventure under the big top, only to wake at last with just another school day ahead of him. Needed interior scenes were secured by Mr. Zahner from the circus films of a fellow League member, Robert Whitfield, Colonel U. S. Army, Columbus, Ohio.

■ That matter about the new luncheon set reported in these columns in April didn't work out so well, it seems. The producer and husband hurried his wife off in jig time and bought the required new luncheon service. Home again, however, the lady changed her mind, dedicated the old set to her kitchen rather than to his cinema crash and the movie making husband has to buy the property plates after all.

■ *The Jam Of Jim Jones*, filmed by George Ward and Frank Boylan, both New York City A.C.L. members, chosen best film in all classes in a recent amateur movie contest, was neatly adapted from an old MOVIE MAKERS article, *Bungler Blues*. This, it will be remembered, was the story in which a camera jammed on a nice young chap out shooting a summer scenic. He, nothing daunted, prepared to use his trousers for a changing bag. Just at the crucial moment, unexpected companions—a bevy of girls, a hive of bees and an actively inquisitive bull—complicated his plan pretty badly. Judging from the present prize winning interpretation of this scheme, we take the idea back as a safe suggestion for summer filming.

■ Unusual amateur films of the recent Grand Joint Maneuvers, held by the United States Army and Navy off the Hawaiian Islands, were secured by League member R. A. Osmun, Major U. S. A. and military aide to Governor Judd at Honolulu. Major Osman caught scenes from the shore of the invaders reaching the beach with horses, artillery and other gear, greeted a few old friends among the "enemy" and went on to make scenes from the transports of the feverish landing activities there. He further reports unusually good luck in filming the recent eruption of Halemaumau, where, during most of three successive days and nights, he shot twelve hundred feet of fire and brimstone.

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*(Continued from page 230)*

Joyner Drug Co., Howard & Riverside Ave.
Wenatchee: Wheeler's Photo & Gift Shop, 33 N. Wenatchee Ave.
Yakima: Yakima Book & Stationery Co., 19-21 South Second St.

### WEST VIRGINIA

Charleston: S. Spencer Moore Co., 118 Capitol St.
Wheeling: Twelfth St. Garage, 81-12th St.

### WISCONSIN

Bloomer: Dettloff's Pharmacy.
Fond du Lac: Huber Bros., 36 S. Main St.
La Crosse: Moen Photo Service. 313 Main St.
Madison: Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
  Eastman Kodak Stores, Inc., 737 Milwaukee St.
  Photoart House of Milwaukee, 220 Wells St.
Oshkosh: Coe Drug Co., 128 Main St.
Waukesha: Warren S. O'Brien Commercial Studio, 353 Broadway.

## UNITED STATES POSSESSIONS

### CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

### HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort Street.

### PHILIPPINE ISLANDS

Manila: Denniston, Inc., 123 Escolta.

## OTHER COUNTRIES

### AFRICA

#### *Cape Province*

Cape Town: Kodak (South Africa) Ltd., "Kodak House, "Shortmarket and Loop Sts.
  Lennon, Ltd., Adderley St.

#### *Natal*

Durban: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

#### *Transvaal*

Johannesburg: Kodak (South Africa) Ltd., "Kodak House," Rissik St.

### SOUTH AFRICA

Johannesburg: City Photo House, 52 Kerk St.

### ARGENTINE

Buenos Aires: Casa America Lda., S. A., Avenida de Mayo 959.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

### AUSTRALIA

#### *New South Wales*

Sidney: Filmo Stores, "Berk House," 76 William St.
  Kodak (Australasia) Pty., Ltd., 379 George St.

#### *Queensland*

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

#### *South Australia*

Adelaide: Harringtons, Ltd., 10 Rundle St.
  Kodak (Australasia) Pty., Ltd., 37 Rundle St.

#### *Tasmania*

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

#### *Victoria*

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
  Harringtons, Ltd., 266 Collins St.
  Kodak (Australasia) Pty., Ltd., 284 Collins St.
  McGill's Agency, 179 Elizabeth St.

#### *West Australia*

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

### AUSTRIA

Vienna: Siegfried Wachtl, VII Neubaugasse 36.

### CANADA

#### *Alberta*

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

#### *British Columbia*

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.

#### *Manitoba*

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
  Film & Slide Co. of Canada, Ltd., 205 Paris Bldg., Portage Ave.

#### *Ontario*

Hamilton: W. E. Hill & Bro., 90 W. King St.
Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
  Eastman Kodak Stores, Ltd., 66 King St.
  T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.
  Film & Slide Co. of Canada, Ltd., 156 King St., W.
Lockhart's Camera Exchange, 29 Richmond St., W.

#### *Quebec*

Montreal: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
  H. de Lanauze, 1001 Bleury St.
  Eastman Kodak Stores, Ltd., 286 Craig St., W.
  Film & Slide Co., of Canada, Ltd., 104 Drummond Bldg.
  Gladwish & Mitchell, 7 Cypress St.
  Home Films, Ltd., 1440 St. Catherine St., W.

#### *Saskatchewan*

Regina: Regina Photo Supply, Ltd., 1924 Rose Street.

### CHILE

Santiago: Casa Heffer, Calle Estado 242.

### CHINA

Hong Kong: Pharmacy, Fletcher & Co., Ltd., 26 Queen's Rd., Central.
Shanghai: Chiyo Yoko Photo Supplies, 393 Nanking Rd.
  Eastman Kodak Co., 24 Yuen Ming Yuen Rd.

### CZECHOSLOVAKIA

Prague: Emil Wachtl, Specialists in Cynecameras, Senovazuna, 8 and Narodni tr. 26.

### DENMARK

Copenhagen: Kodak Aktieselskab, Ostergade I.
  Kongsbak and Cohn, Nygade 2.
  S. Skotner, Amalievej 14

### EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pasha St. and Ramleh Sta.

### ENGLAND

Birmingham: Kodak, Ltd., 42 Corporation St.
Blackburn: E. Gorse, 86 Accrington Rd.
Brighton: Stead & Co., Ltd., 22-23 Duke St.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: F. J. Bedson, 50 Widmore Rd., Bromley.
Kingston-on-Thames: *Durbins*, 24 Market Pl.
Liverpool: Kodak, Ltd., 70 Lord St.
  J. Lizars, 71 Bold St.
London: E. C.: Wallace Heaton, Ltd., 84 Aldersgate.
  E. C. 2: Wallace Heaton, Ltd., The Arcade, Liverpool St.
    59 Cheapside.
  Horne's Camera Mart, 58 Old Broad St.
  E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
  E. C. 4: Wallace Heaton, Ltd., 91-94 Fleet St.
  N. 13: Camera Craft Ltd., Camera Corner, Palmers Green.
  N. W. 11: Photographia; 873 Finchley Rd., Golders Green.
  S. E. 6: A. O. Roth, 85 Ringstead Rd., Catford.
  S. W. 1: Kodak, Ltd., 96 Victoria St.
  Service Co., Ltd., 289 High Holborn.
  Westminster Photographic Exchange, Ltd., 119 Victoria St.
  W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
  W. C. 2: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
  W. 1: Bell Howell Co., Ltd., 320 Regent St.
    J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
    Wallace Heaton, Ltd., 119 New Bond St., 4 Berkeley St., Piccadilly.
    Selfridge & Co., Ltd., 400 Oxford St.
    Westminster Photographic Exchange, Ltd., 62 Piccadilly.
      111 Oxford St.
  W. 5: Bruce's, Ltd., 28-28 A Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Kodak Ltd., 32 Grainger
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

### FRANCE

Paris: M. Assemat, 95 Rue des Petits-Champs, I.
  LeGrimoire, 182 Blvd., Berthier, XVII.

### GERMANY

Berlin: Romain Talbot, Fraunhofer Str., 14, Charlottenburg 2.

### HOLLAND

Amsterdam: Capi. 115 Kalverstraat.
  N. V. Foto-en Kinohandel "Lux," Nassaukade 361. W.
  Foto Schaap & Co., Spui 8.
Den Haag: Capi, 124 Noordeinde.
  Fotohandel Ter Meer Derval, Fred Hendriklaan 196.
Groningen: Capi, 3 Kleine Pelsterstraat.
Nijmegen: Capi. 13-17 van Berchenstraat.
  Capi, Broerstraat 48.

### HUNGARY

Budapest, iv: Pejtsik Karoly, Varoshaz, U-4.

### INDIA

Ahmebabad: R. Tolat & Co., Bawa's St. Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
  Empire Book Mart, 160 Hornby Road.
  Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
  M. L. Mistry & Co., 46 Church Gate St., Fort.
Calcutta: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.
  M. L. Shaw, Ltd., 7c Lindsay St.

### ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (29).
  Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

### JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Fukada & Co., 2 Chome Kitakyutaro Machi, Higashiku.
  Shueisha, 25, Kitahama 4 Chome, Higashiku.
  T. Uyeda & Co., No. 4 Junkeimachi Shinsaibashi-suji Minami-ku.
Tokyo: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi.

### MEXICO

Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.
  Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
  Kodak Mexicana, Ltd., Independencia 37.

### NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
  Frank Wiseman, Ltd., 170-172 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
  Waterworths, Ltd.. 705 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Prince St.
Greymouth: L. A. Inkster, Mawhera Quay.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
  Te Aro Book Depot, 64 Courtney Pl., Gas Company's Bldg.
  Waterworths, Ltd., 216 Lambton Quay.

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Oslo: J. L. Nerlien A/S Nedre Slotsgate 13.

### PERU

Lima: Importaciones Americanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

### SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
  Kodak, Ltd., 46 Buchanan St.
  J. Lizars, 101 Buchanan St.
Paisley: J. Lizars, 27 High St.

### SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

### SPAIN

Barcelona: Catalonia S. A., Ronda San Pedro 3.
Bilbao: Ignacio Amann, agent for Bell & Howell. Colon de Larreategui 9.
Madrid: Kodak Sociedad Anonima, Puerta del Sol. 4.
  Avenida Conde Penalyer 21.

### STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.
Singapore: Amateur Photo Store. 109 N. Bridge Rd.
  Y. Ebata & Co., 33 Coleman St.
  Kodak, Ltd., 130 Robinson Rd.
  Singapore Studio and Photo Co., 65-3 High St.

### SUMATRA

Medan: Y. Ebata & Co.. 69 Kesawan.

### SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.

### SWITZERLAND

Basel: Wilhelm Dierks, Friestrasse 74 (Sodeck).
  H. Strubin & Co., Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme. 11 Rue de la Confederation.
  Lewis Stalder (Photo-Hall). 5 Rue de la Confederation.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: Ganz & Co., Bahnhofstrasse 40.
  M. M. Gimmi & Co.. Haus zur Sommerau-Stadelhoferplatz.
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### VENEZUELA

Maracaibo: MacGregor & Co., Apartado Postal No. 197.

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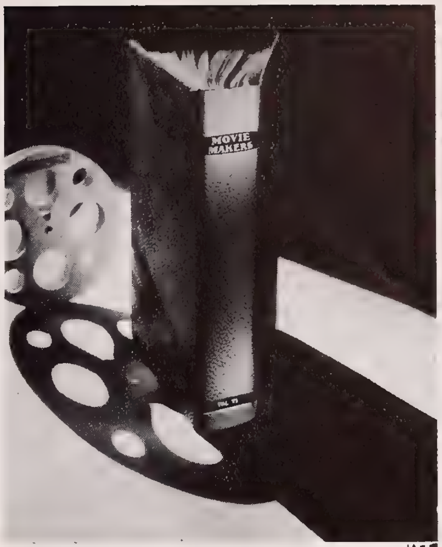

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M-32

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# MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

JUNE, 1932

25c

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# MOVIE MAKERS

**The magazine of the Amateur Cinema League, Inc.**

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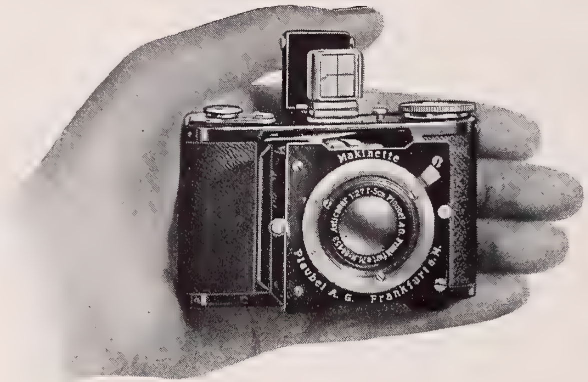

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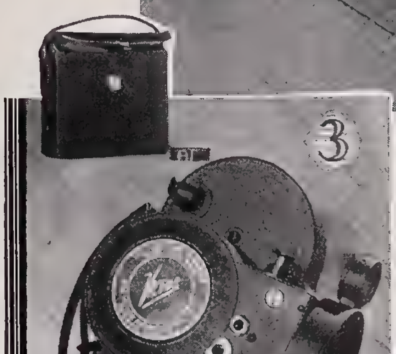

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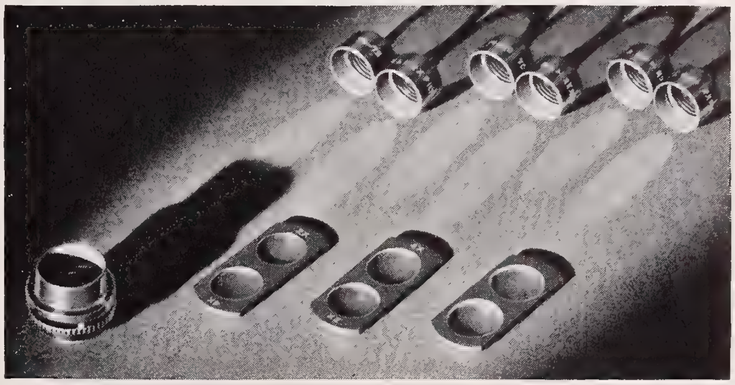

Bell & Howell now offers a new series of color filters, developed especially for use with today's panchromatic and supersensitive panchromatic film, and bearing factor symbols which are accurate for these films. These are the filters of the new line:

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*The B & H Projection Lens Assembly for Kodacolor (not illustrated) is all that is required for showing Kodacolor movies with any Filmo Projector. The special lens assembly includes a filter and special condenser. You have but to replace your monochrome projection lens with the Kodacolor projection lens assembly to project color movies of startling depth, clarity, and brilliance. Assembly complete, $35. Without condenser (for Filmo Projectors without extra slot), $30*

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*The B & H Model A Photometer (at right) is calibrated for use with all Filmo Cameras. In 10 seconds, it gives correct exposure readings on the important portion of the subject, and while you see the subject. Easy to operate as a flashlight. Price, $17.50. ($20 with case.)*

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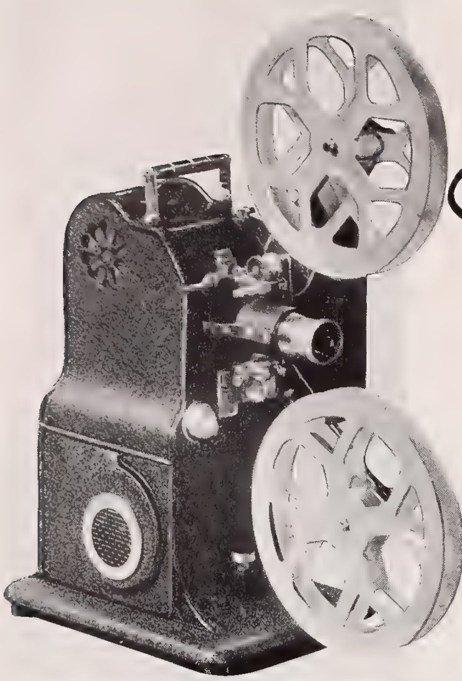

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IN THIS year of somewhat doubtful grace, most of us are doing what the circus people call "doubling in brass." Nearly every man and woman has undertaken an extra job and some of them several extras. The general sales manager is his own assistant, the assistant auditor is "temporarily in charge" as chief, the production foreman is doing a little special machine work. The woman whose superintendence of her husband's establishment would normally be limited to conference with the housekeeper now deals directly with the service group as her own housekeeper, the secretary does all of the president's typing, instead of passing it on to the stenographic room. Presidents have been seen answering their own telephones, somewhat furtively, perhaps, and they have jerked their fingers back quickly from buzzer buttons whose pressure will no longer bring a decorous parade of assistants.

This is all in line with the latest world concept of more work from each individual workman and this concept, in spite of the social obligations upon us all to reduce unemployment, is gaining headway every day. We do not believe in unemployment, to be sure, and we are going to do all that we can to get it back to a minimum, but we are also going to be mighty sure, in future, that employment means a maximum effort on the job and that easy berths are gone.

Not only have we been willing to take on extra work and to ask it from those who work with us but we have begun to make the inanimate world fall into line with this program. Pleasure cars and business cars are merged in the same piece of automotive equipment; the country place is kept open during the winter, but kept open by others than its owner, who are glad to rent it at a nominal figure, and the reverse is true of the city apartment in summer. The two winter weeks in the south and the two summer ones in the north have united into three weeks in the best neutral area for climate and for the most varied diversion.

This coming summer, the wise movie amateur will make his vacation "double in brass" for him by an intelligent use of his camera. He is more happily circumstanced than his nonfilming friends because he can commit his definite memories to celluloid. After six months, they will have confused Yellowstone and Glacier, the Grand Canyon and Au Sable Chasm but he will have a clear and accurate recreation of each thing that gave so much value to his vacation time and he can pass it on to others, multiplying everything that he enjoyed.

Filming, this summer, will be a definite economy because it will be storing up a winter vacation that, otherwise, would probably be missed. Extremists may cavil, as they will, at the impossibility of capturing the exquisite curve of a mountain stream or the waving sea of grain on a Nebraska prairie and may demand nature or nothing. Movie makers know that, with the wizardry of supersensitive film and Kodacolor, these things can be done and that impossibility is a word that the movie camera does not know.

More people are going to see their own countries this year than ever before and it will be a year of backyard investigation and exploration. The competent and satisfactory movie camera lies ready for every forehanded vacationist who is going to make his time off do double duty. Who uses it will have winter joys to turn on at his own sweet will and he can justly congratulate himself, six months from now, that he not only has seen but stored up pleasure in advance.

# Double duty

## THE AMATEUR CINEMA LEAGUE, INC.

*whose voice is* MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now spreading over more than fifty countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.*

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MAY 26 1932

MOVIE
MAKERS

# Talking of travel

CLARA L. BROCK

## A plea for better travel films—and how to make them

SPRING again! The army is on the move! Itineraries have been planned, reservations made, wardrobes replenished and the movie cameras sent for overhauling. The lucky traveler is all set for a summer of joyous relaxation, tense with visions of the exquisite travel films he will bring home to delight his family and his friends.

Lest he be doomed to disappointment, let him repeat—as his enchanted feet march up the gangway or step aboard the train—the movie maker's creed. 1. I will not panoram unless—after a careful consideration of the proper use of panoraming—no other means will give the desired results. 2. I will not place the horizon line in the center of my picture. 3. I will show very little sky unless I am filming clouds with the proper filters. 4. There will be a foreground, middle distance and background in every long shot. 5. I will not cause confusion by having several entrances and exits in the movement of my films. 6. My exposures will not be a series of still pictures. 7. I will try to express the mood of my subjects by the intelligent manipulation of light, shade and line. 8. I will remember that human interest is the greatest interest and that closeups break long shot monotony.

The majority of movie travelers will be veterans in the field, veterans more or less skilled in the matter of exposure and continuity so essential to good motion pictures, but have they taken the step beyond technical skill and versed themselves well in that thing which will lift their picture from the plane of the merely good to the exceptional?

No matter how good the exposure or how logical the continuity, films will be dull which do not possess the fundamental principles of design—namely, rhythm, balance and harmony; and, if the filmer has not succeeded in incorporating these principles into his shots, he has missed an opportunity to wring from his audiences those gasps of delight which are balm to every movie maker's soul.

Now is the time for him to learn the value of dramatic composition, that even still pictures have movement created by rhythm of line. He should have a thorough understanding of the fact that the proper distribution of light and dark will produce balance in his shots and that careful handling of these same elements can give new life to any subject. An hour or two with Ralph Pearson's excellent book, *How To See Modern Pictures*, would be well spent.

Some travelers will be moving rapidly over well worn paths while others will go their own pace to the more remote spots where little has been filmed and the subject matter itself will furnish new interest. His task will be easy but the speedy traveler will see only the usual things and must present them in a new and interesting way. It would be a pity to come home empty handed simply because others have gone and filmed before, for many of the most exquisite shots of moviedom are familiar objects—frequently taken on the wing.

Since all travelers eventually land in Paris, let us take that much filmed city for a further explanation of how to photograph the same old buildings so that the summer footage will be an inspiration to even the *blasé* holders of travelog season tickets.

Would Paris be Paris without the *La Tour Eiffel, Notre Dame, La Madeleine?* Certainly not! They are the very spirit of the city—the expression of the creative soul of the French people. Then why come home without them? These are the things the rapid traveler sees—and very little else—so film them by all means but with a fresh point of view—a more dramatic composition. The only limit to the new effects one can achieve is in the imagination of the photographer—in his sense of the dramatic and his knowledge of pictorial composition and rhythmic movement.

Let us try our hand at the Lorelei of the movie maker . . . *La Madeleine*, Napoleon's Victory Temple. The photographer stands at the foot of the steps to the right of the center. The time is late afternoon and the light comes diagonally from the left. Aim the camera so that the steps recede slightly upward. Shoot a very few feet of the empty steps, followed by a shot with people coming from behind the camera at the left and ascending diagonally across the picture. Their shadows will accent the movement toward the goal—but what goal? The next shot can be taken higher up, showing the doorway with its steady stream of people and part of the massive pillars of the portico. The light and shade will be impressive. These shots are decorative in composition, dramatic in movement and stimulating in their pattern of light and dark—but the building has not yet been named. By this time, the emotional curiosity of the audience will be ready for the answer which will be given from the Place de la Concorde, where the light and shade, movement and perspective will all point to the center of interest—that beautiful example of French classical architecture in all its glory. Who would come home without it recorded in film?

[Continued on page 262]

**Plumes of passage**
Photograph by Margaret Bourke-White
Courtesy of the French Line

# Garden closeups

W. E. McCARTHY

## Recording backyard marvels found easy and a keen pleasure

WE walk through a garden or a woodland path and hear the chirp of a cricket, the hum of a bee or the song of a locust, we see the birds and hear their songs at daybreak and at sunset and we think what happy lives they have—not a care in the world, nothing to do but fly around singing in the warm sunshine all day long. But that just proves what poor observers we really are, for, while they have no worries as we know them, their lives are made up of work and sometimes tragedy. All this flying about in the summer sunshine is not, as we are apt to think, a happy, carefree search for pleasure. Every insect we see is intent on one thing—food to keep him alive and, with a bird, perhaps, food to keep his little family alive. Food and a continual search for more food is the whole life of these apparently happy creatures.

So I say that, as a stimulant to closer observation and a better understanding of these things and a more intimate knowledge of them, there is nothing to compare with a garden in summer, a movie camera, a six inch telephoto lens, a visual focusing attachment and two or three extension sections which will add from half an inch to one and one half inches to the length of the lens barrel. Add patience to this and the result is astonishing.

Perhaps, here, it would be wise to detail some of the technical points of the necessary equipment. When my visual focusing attachment was fitted by the manufacturer, the barrel of the lens was cut in such a way that the barrel of the attachment was the exact length of the portion cut off. This cut off portion can be threaded and fitted so that the lens may be used as a regular six inch telephoto lens, either with or without the focusing attachment.

Most of us think of a telephoto lens as one with which pictures at a distance may be made to appear as closeups but it has the added ability to make almost microscopic closeups. Normally a six inch lens can be focused for a distance of not less than eight to fen feet but, if we add a half inch section to the barrel, it can be focused on objects from five to six feet away. If we add a one inch section, the distance from the object to the lens must become much less to be sharply focused, and, with a one and one half inch section added to the barrel, objects approximately three feet away can be brought into focus. Of course, with every shortening of distance from lens to subject, the size of the subject on the film is increased so that, with a long extension, a comparatively small insect can be shown filling an entire frame. As a matter of fact, the pictures become so microscopic in effect that the tiny hairs on the legs of bees or hornets are plainly visible in the picture, although to see these hairs with the naked eye, an extremely close inspection would be required. The longer the lens barrel, the more care must be taken in focusing because a variation of an inch or two in the distance of the object from the lens throws it out of focus and such closeups are worthless if blurred. All this sounds extremely technical but really is very simple in practice.

One other accessory is very desirable and that is a box about eighteen inches square by six inches deep, lined with black cloth; black flannel will do. Arrange this so that it can be mounted on a light metal tripod, the highest procurable and preferably with a tilting head. The reason will be obvious later.

But to get back to the garden, a very small one will do, as mine is only eight by forty feet, but a great many fascinating and even exciting hours have been spent there. It all began one Sunday morning when strolling out to look things over. Every calendula in the bed had a butterfly perched on it and some of them two and three. It seemed that pictures of some of them would be of interest. They were not large butterflies, so the half inch extension was inserted between lens and focusing attachment and pictures were taken with a single flower and its butterfly filling the frame. The camera was mounted on a heavy, rigid tripod extended to its full height and pointed down at a sharp angle, care being taken to select a flower backed by the deep shadows between the plants near the ground which made it stand out in sharp contrast. Such a background is very effective as everything beyond the subject is out of focus and forms a soft mottled "differential focus" effect which in no wise detracts from the picture.

This proved so fascinating that other subjects were looked for and plenty of them found on the phlox, marigolds, hollyhocks and snapdragons. A big bumblebee would perch on the lip of a snapdragon [Continued on page 262]

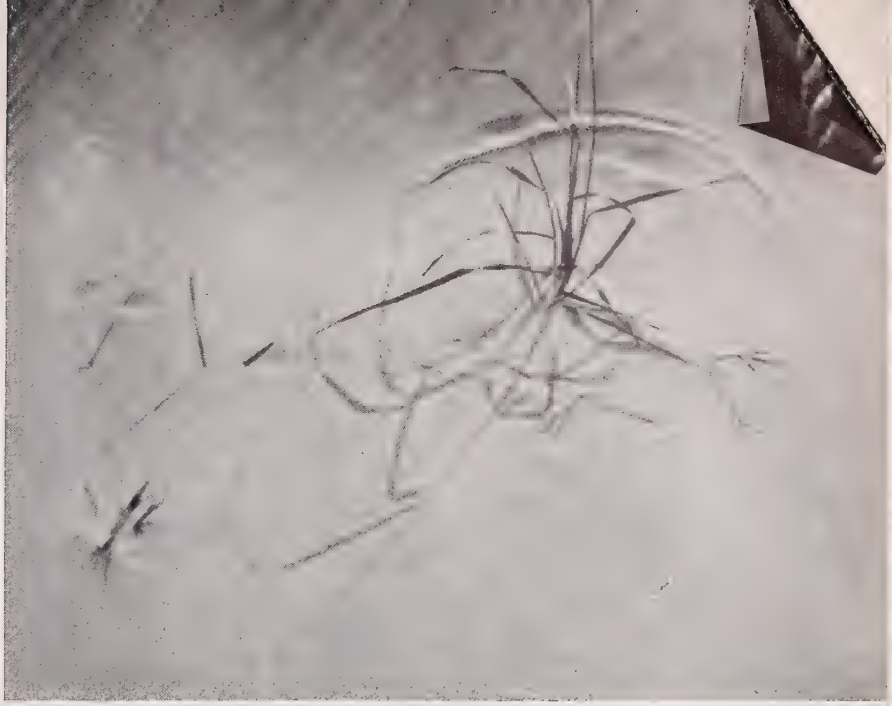
Strands of pearls may be provided by dew and a spider

ynwood M. Chace

# Something more than scenic

HENWAR RODAKIEWICZ

## Significant detail portrays more than the general view



Dr. J. B. Pardoe, Courtesy of *The Camer*

BEFORE the amateur cinematographer, there is an endless natural field of camera material from which he may draw at will. Nature, in all her manifestations, from the kitchen garden to the wide sweep of the Rocky Mountains, provides interesting material for the amateur movie camera that will never be exhausted. However, a scenic film, as such, is largely of but documentary value, no matter how excellent the photography or how ingenious the continuity. The usual scenic presents facts rather than impressions.

When approached from a different viewpoint and if seen with understanding, the same material that makes up the usual scenic can become a quite different type of film, with endless, fascinating possibilities. It is difficult to prescribe how to go about making such a picture from scenic material, because the essence of the problem is that it be a purely individual and, therefore, extremely varied method of approach. However, let us take a sunrise as an example of this new method. Such a scene, as it might be presented in the customary scenic, has little meaning in itself. It is simply a combination of light and shade on the screen. So, instead of filming the sunrise as we see it, let us first ask ourselves what particular meaning this sunrise has for us. Does it mean quiet—the silent birth of a new day? If so, let us film the things that will convey this meaning to the audience—a leaf gently swaying, the beads of dew on the grass, the wisps of fog rising from the ground, the long patterns of still shadows. The individual cameraman will decide what meaning the scene has to him and then shoot whatever will contribute to this meaning, making his selections with the aim of building up a total effect.

In creating a film of nature that represents the cameraman's individuality, the importance of selection cannot be overestimated. The significant parts of a whole portray the whole far better than a general view. This may at first seem a rather sweeping statement but, as we look at a landscape, do we see it all at once, or do our eyes stray from point to point, gathering impressions? When we recall that scene to mind, is not our recollection based on the total of numerous impressions of details? So, as we use our eyes, we should use the camera, gathering and selecting detailed material, emphasizing the significant parts in order to build a vivid impression of the whole. This inevitably calls for the closeup and often the extreme closeup, because it is only by bringing the camera closer that we can exclude the unnecessary and emphasize the detail. But, unless the closeup is combined with selection, it will not have meaning. A mere series of indiscriminate closeups will not make up a composite whole. Such a series might present nature from the viewpoint of an ant, but there would be no cumulative effect. In order to present his reaction to the scene, the cameraman must carefully choose only those shots that have definite bearing on the whole. Let us suppose that the cameraman is up in the mountains and that the day is crisp and clear, the air cool and invigorating. He wishes to preface a sequence with a title that calls attention to the coolness and the quality of the air. Will the audience let this go unchallenged if the cameraman does not convince them that it is really cool? He cannot film heat or cold, but he can symbolize it on the screen and create the impression in the mind of the audience. He looks at and studies the scene. There is a pine tree separate from the rest, standing at the edge of a stream. The tree sways in the breeze, the stream tumbles at its base. Behind it are a rich blue sky and fleecy clouds. It would make a good shot with good composition. But this is not enough for the purpose. With the aid of closeups, the symbolization of coolness could be made much more convincing. The cameraman comes close to the tree. Beneath it, at certain angles, the pine needles catch the sun in shafts of splintered light. He stops the lens down, making the sky rich and dark, the needles black beneath, with a glittering, interweaving pattern above. Next, there is the trunk. As he stands close beside it and looks along its length, it describes rhythmic arcs against the sky and this impression is added to the film to form a part of the whole. Next comes the stream. In closeups, the cameraman will catch the sun playing in patterns of eddies, the smooth slapping of the water over worn rocks, its sudden breaking over sharp obstacles and the reflections on the sand as seen through the clear shallow water. He may stand below a small waterfall and catch the rushing, curving edge of water pouring down toward the camera in a

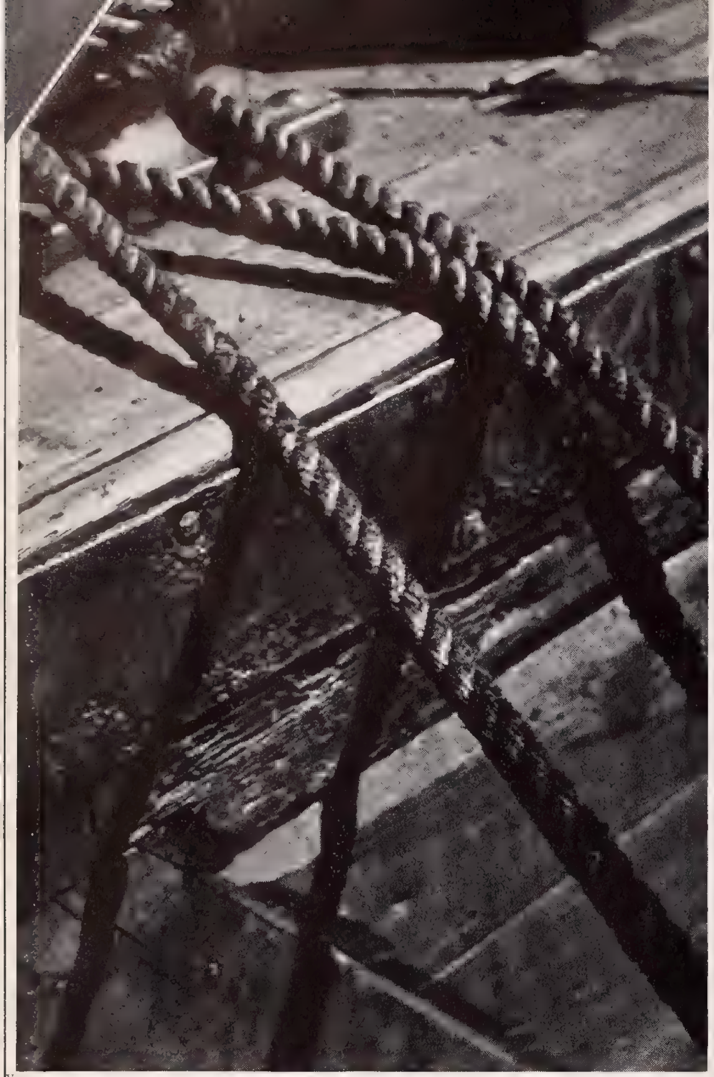
[Continued on page 262]

## To film essential meaning of scenes is basic approach

# “To err is human—”

## Common mistakes of amateurs as seen by film processers

KENNETH F. SPACE



Douglas of R. I. Nesmith and Associates

**Careless focusing prevents the crisp detail shown above**

THE manufacturers, both of cine films and cameras, have been exerting all efforts to make amateur movies as foolproof as possible for the enthusiast but, as in any pursuit where the human element enters into the consideration, there is the possibility of error. Any recognized amateur movie camera is the product of careful technical design, manufacture and inspection and will not cause the user any mechanical difficulty if it is afforded the slight care required in the way of oiling, cleaning and properly threading the film. MOVIE MAKERS, *Filmo Topics* and *Cine-Kodak News* are doing valuable work in assisting the amateur movie maker by reviewing points brought out in the instruction booklets accompanying all movie cameras, but the author felt that it would be interesting to learn just what errors were most common. He wishes at this time to acknowledge the assistance given him in preparing this article by both the Eastman Kodak and the Agfa Ansco processing laboratories. In addition, the author has reviewed, during the past few years, some 50,000 feet of typical amateur films, so the information given here may be considered a year around average. The items are listed as nearly as possible in the order of their most common occurrence.

It may come as a surprise to some amateurs to know that *fogging at beginning and end of reel* ranks with *underexposure* as the most common fault. Carelessness in loading produces this fog which is recognizable as white transparent patches at the beginning and end of the film. These markings disappear further into the film. Although but a few feet are spoiled in a roll, this footage, totaled over a year's time, would amount to a good deal. Care should be taken to leave the lower half of the container over the unexposed reel until after it has been inserted in the camera. The same precaution is advocated when removing the exposed film. Because cine films are daylight loading, the user has the tendency to be a little too free in handling them and is prone to unloosen more of the leader than is necessary for threading, thus depriving the film of so much protection and letting light get down between the edges of the film and reel, which needs a certain amount of “play” to allow the film to unreel easily when the camera is in action. Many amateur operators also have the inclination to open their cameras to remove the exposed roll as soon as the footage dial shows 0 or 100 feet, as the case may be. On removing the cover, he naturally finds the protective trailer has not been wound over the exposed film—consequently the end of the reel is fogged. It is particularly necessary to be careful in handling the new supersensitive film because of its extreme speed.

Almost invariably the beginner will underexpose his first film. He finds it a little difficult to gauge accurately the photographic value of light and, as the actinic value of light is less than it appears to the human eye, the movie maker overestimates it. Setting his lens accordingly, his film is too dark, or underexposed. This is particularly true of exposures made comparatively early in the morning and late in the afternoon when the light is quite weak in actinic value although it appears brilliant. Modern processing methods help to correct this and present day films allow quite a latitude of exposure but a few test shots on different subjects at different times of the day and a record kept of the exposures will materially assist the amateur in judging true light values.

The next most common difficulty is *camera movement during exposure.* It is common knowledge that professional cameramen use quite heavy tripods. The idea, of course, is to overcome any movement and to absorb the vibration of the camera itself. The more steadily it is held during the exposure, the sharper the picture will be. With the amateur type of camera, which is held in the hand, this point is very often neglected. When filming with the camera held in the hands, a conscious effort should always be made to hold the camera steady. Because of the high degree of magnification in projection, the slightest move in the camera detracts from the projected picture and makes it jumpy.

Panoraming or “panning” was not advised formerly but apparently every one prefers to do so; therefore, the operation should be carried out very slowly and steadily. When the side movement is done quite speedily, the images on projection seem to dash across the screen. Sometimes the camera lens has also been used like the end of a garden hose, with the result that when viewed, such shots are extremely uncomfortable and trying to the eyes and, as a [Continued on page 264]

# "So you're going abroad

CLARA E. LAUGHLIN

## A calendar for the filmers who plan a summer in Europe

TRAVELING half of every year with a movie camera and talking all the time with people who are going to travel and most of whom are going to take movie cameras has given me a double incentive to learn where and when the most interesting movie possibilities are to be found. Only a few people plan their trips primarily to get exceptionally interesting movies; but a great many people find it possible to arrange their schedule so that, instead of just missing thrilling picture opportunities, they get to many places at exactly the right time.

In Great Britain, this summer, for example, every movie enthusiast who is there on June first will try for typical and for unusual "bits" at the Derby. June 3rd, he will have some vantage point for which he has maneuvered at the *Trooping Of The Colour* on Whitehall Parade in honor of King George's birthday. The next day he'll be out at Eton for Speech Day. June 15th he'll be at Runnymede for the picturesque ceremonies of Magna Carta Day. And dawn of June 24th may see him at Stonehenge on Salisbury Plain to see the repetition of the ancient Druid ceremony hailing the sun on midsummer morning. If he can, he'll be at Tara for the Tailteann Games at the end of June. And he'll hurry back to Battle Abbey for the reenactment of the Battle of Hastings by 7000 participants, which takes place July 2nd to 16th, probably stopping on his way from Ireland at the Isle of Man for the ancient Tynwald ceremony. On July 12th, he's bound to be in London for the Vintner's Procession in Upper Thames Street and see the wine porters sweep the roads before the masters and wardens of the company as they have done since 1205. A week later, he's on the Thames to film the ceremony of marking the swans by the Vintners' and Dyers' Companies. If he's in the Lake District on July 30th, he'll be at Ambleside to get pictures of the Rush Bearing, commemorating days when all floors were strewn with rushes. Whereas, if he's in Ireland, he'll be at Croagh Patrick in County Mayo to see thousands of pilgrims crawl on hands and knees to the mountain top from which St. Patrick prayed and banished all snakes. There are some who wouldn't miss getting pictures of a Sheep Dog Trial. This summer, especially, many will be bound for the gatherings of the clans which will have unusual features to commemorate the 100th anniversary of Sir Walter Scott's death.

In Florence, June 24th, the movie cameras that whirr in the grand old *Piazza della Signoria* in front of the *Palazzo Vecchio* and the *Loggia dei Lanzi* will record a football game with players in sixteenth century costume and many of the spectators representing the nobles and the famous corporations of Renaissance Florence. July 2nd they'll be at Siena for the incredibly picturesque *Palio*, the mediaeval horserace, when the clock turns back five centuries. The next day, at Venice, is the procession of the *Redentore* from St. Mark's over a specially constructed bridge across the Grand Canal to the Church of the *Redentore* on the *Giudecca.* There's a "Pardon of Assisi' Aug. 1st and 2nd, a gorgeous costume display at Debbiace in the Dolomites on Aug. 15th, a colorful grape festival at Luine in the Italian Lakes on Aug. 27th and many, many more things of which movies *should* be made.

Austria has a fine calendar for the movie maker. The Summer Solstice celebrations in the Tyrol and in the Wachau (the Danube west of Vienna) bring out splendid costumes and most interesting pageantry.

The great time in Hungary is the fortnight in midAugust, of which St. Stephen's Day is the center, when all the gorgeous costumes of Magyar nobles, peasants, gypsies and clergy, pour out in bewildering splendor and every dance, play and pageant is in full swing. Any Sunday at Mezokovesi will be wonderful in display of unbelievably quaint costumes.

Prague will be a paradise for cameras in early July when the *Sokols* are in progress, the gymnastic Olympiad of the Czechs, to the accompaniment of all the opulent old costuming of the country and the patriotic revival of quaint old customs. If you can't manage this date (which every movie maker will find is worth making a big effort to do), try any Sunday in the neighborhood of Brno, seventy eight miles north of Vienna near the southern border of Czechoslovakia.

June 6th is Swedish Flag Day, picturesquely [**Continued on page 268**]

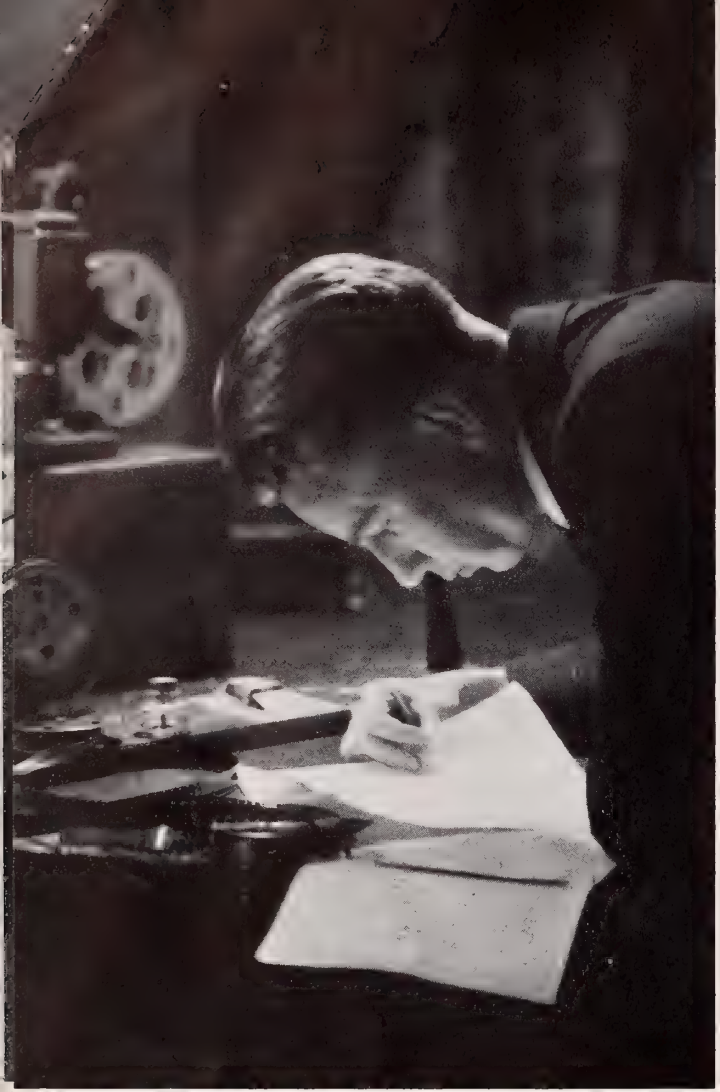
*Although* Movie Makers' *policy is to use "exclusive" articles only, the above calendar is being published simultaneously with and through the courtesy of Filmo Topics, in view of its unique character and timely value to cine travelers.*

**Fast film will catch the charm of night in a great capital**

Publishers, courtesy Bell & Howe

# Breaking down the plot

EPES W. SARGENT



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**From actual filming to final editing, a script is invaluable**

AMATEUR movie filmers are using scripts more than ever before, for not only are they useful in photoplays and film stories but they are valuable guides in scenic films, vacation pictures and in publicity and industrial pictures. No welfare film should be made without a treatment and personal films in general are much more interesting on the screen when one is used. Although based on photoplay scenarization, most of the points in this article apply equally well to script preparation for other films. In discussing the preparation of the script, it will be assumed that the plot has been devised and elaborated into the synopsis or running story of the action it is desired to depict. It is during this period that the elementary plot action should be built up.

Properly, the next step is the preparation of a treatment. This differs from the synopsis in that it resolves that story into photographic components. Instead of writing that "Mary Belding finds herself on the horns of a dilemma; she must make her choice between John Jones and Henry Harper and, for the life of her, she cannot tell which one she loves best," the treatment opens with: "Mary is greeted on the porch by Henry. They are going motoring. They get in the car. As Henry is busy with the starter, John appears. Mary maneuvers to have John included in the trip, much to Henry's disgust."

Later on, in the script, this appears: "1. Medium view of the porch. Henry enters. Mary comes to greet him ready for the ride. Henry points toward camera. 'Shall we be going?' Mary assents. They exit toward camera. 2. Street. Medium shot of street and road with car. Henry and Mary enter. Henry helps Mary into car. Goes around to other side and gets in. Ready to start. Trouble. 3. Close shot of Henry over the dash looking at the dials. 4. Full shot of street. John coming toward car. Mary sees and waves. John hurries toward her. 5. Medium shot of car. John comes in as Henry straightens up. They greet each other none too cordially. 6. Closer shot. The three talking. 7. Close shot of Mary moving over to make room for John. She looks appealingly at Henry. 8. Closeup of Mary and Henry to catch her expression and his. 9. Back to larger scene. John gets in. All exit."

That makes nine scenes and it but partially expresses the first half of the premise. It is followed by several shots inside the car. There is a stop at some point where Henry goes to get water for the radiator. John proposes and Mary seems on the point of melting when Henry's appearance causes her to hesitate. Then there is another sequence in which Henry does the proposing and John appears and causes the hesitation.

Or, if the production length is short and the story is long, one can get it over with a subtitle in this fashion: "1. Porch. Mary and her mother and father on. Henry enters, invites Mary for a ride. She eagerly assents. Exits with him. Mother and father exchange glances. 2. Medium shot of car at the curb. Mary and Henry enter scene. Get into car. John enters and greets them. Mary moves over. 'You come, too.' 3. Distant shot (from porch) of above scene. 4. Medium shot on porch of Mary's mother and father. Mother speaks. Title. 'I believe Mary can't make up her mind between those two boys.' Back to scene. Father nods. Looks off. 5. Distant shot, as in 3. Car out of scene with the trio."

From all of which it may be gathered that a plot tells the story in narrative form, the treatment resolves this into plot action which, in turn, is broken down into the actual scenes.

This does not mean that the amateur, in preparing the script, signs a devil's contract in his own blood to follow that exact plan of action. It means merely that he follows along those general lines. It is a foundation, but with a certain elasticity, dependent upon the time and place in which the action may be filmed. The value of the treatment is dual. It tests out the dramatic possibility of the idea and it permits a comparison of the various sequences for relative effect.

In the treatment, each series of actions leading to a crisis is made into a sequence. These crises may then be compared for the effect on the average spectator. If it is found that an early sequence is too highly dramatic for that stage of development, the action can be toned down to proper proportion. In the best stories, there are no violent alterations of high and low points. Each sequence should lead to a crisis and these crises should represent an ascending scale of dramatic values. Each crisis should be more marked [Continued on page 270]

**How liberal use of a pencil aids the story filmer's plan**

# Amateur cl

ARTHUR L. GALE

## Latest news of group activities and photoplays

**Richmond** ■ The first program of the newly organized Amateur Motion Picture Club of Richmond, Calif., met with enthusiastic response. J. J. Fischer, member of the San Francisco Cinema Club, talked on movie technique, illustrating his points with films. The second meeting was devoted to natural color movies. Jack Lee is temporary president and the following temporary committees have been appointed: program committee with Cecil Moore, chairman, William Follett and John Pierce; nominating committee with Fred LaMoine, chairman, A. R. Moffett, Dr. C. R. Blake, A. C. L., Wayne Westover, Ed Heltzen and J. C. Walker.

**Labrador birds** ■ The feature of the most recent meeting of the Maine Amateur Cinema League in Portland was the projection of films of Labrador birds, made last summer by Dr. Alfred O. Gross of Bowdoin College, president of the club, and Thornton Burgess. The program was presented after a special dinner meeting. This new Portland club already has thirty four active charter members.

**Benefit** ■ The Shadow Crusaders, production unit in Greenwich, Conn., netted $350.00 at the public presentation of their film, *The Floating Hat*, given for benefit of the unemployed. Approximately five hundred attended the premiere. Production of the next film, to be titled, *The Moon Express*, is planned to begin next month. The story was written by George L. Aiken who will direct the picturization.

**Peoria** ■ In Peoria, Ill., the Movie Club is making a cooperative film, *Interesting Facts Of Peoria*, which is to be interspersed with shots of current events in the city. At a recent meeting, Arthur L. Epstein addressed the club on lenses and new movie equipment was demonstrated.

**Kansas City** ■ The latest program of the Cinema League of Kansas City, Mo., featured the screening of a 400 ft. Kodacolor film made by P. C. Baltz, the projection of demonstration films made at a previous meeting with photoflood lamps and the demonstration of sound on film projection equipment. Previous meetings offered a screen demonstration of the new supersensitive Kodacolor, the projection of a film study of New Orleans by T. Paul Humphrey, A. C. L., experiments with the photoflood lamp, conducted by C. N. Moulin and P. C. Cook, a discussion of title making and the screening of a 400 ft. Kodacolor picture of Yosemite Valley filmed by Mary C. J. Coulter. The club's production committee is planning a film study of Kansas City to be made this summer. Dr. A. H. Cordier is honorary president; E. M. Critchfield, A. C. L., president; Harland Hutchins, vice president; Edward J. Tweed, treasurer; A. W. Lewis, secretary. Meetings are held at the Kansas City University Club.

**Medford** ■ A group of eight enthusiasts have formed an amateur movie club in Medford, Oreg. At the first meeting, the production of industrial films was discussed and members' films and subjects from the League's Club Library were screened. Among the offerings was the photoplay, *Dreams*, produced by H. D. Kem. W. Bernard Roberts, A. C. L., is president of the informal group.

**Berkeley** ■ A talk by Sigismund Blumann, editor of *Camera Craft*, and short addresses by representatives of the movie clubs of San Francisco, Oakland and Richmond were the features of the organization program of the Amateur Movie Club of Berkeley, Calif., attended by the biggest gathering of Berkeley cine enthusiasts yet held. Other features of the program were the demonstration of sound on film projection and the reading of congratulatory letters. Harold L. Hock, A. C. L., is chairman of the organization committee which was sponsored by Berkeley dealers.

**San Francisco** ■ Recent features of programs of the Scientific Section of the Cinema Club of San Francisco have been the projection of a medical picture made by Dr. George F. Calvin and Roland Calder, a talk on making surgical pictures, accompanied by the projection of "two color filter" Kodacolor pictures made by William A. Palmer, the screening of Kodacolor scenics filmed by C. O. Tufts and of *The Making Of A Porcelain Crown* produced by Dr. J. R. Gill with the assistance of Mr. Siller. Recent programs of general interest [Continued on page 267]

**Imposing set in big hotel used for new White Sulphur film**

Greenbrier Amateur Movie Club

# Educational films

LOUIS MILLER BAILEY

. D. Swan, courtesy U. S. Forest Service.

**The government now teaches forest fire prevention with film**

**Business** ■ The Research Department of the United States Pipe and Foundry Company, Burlington, N. J., has recently completed a 400 ft., 16mm. reel showing the processes in casting iron pipe by centrifugal force, preparation of the moulds, melting of pig iron and actual casting being presented in detail. ■ Animated diagrams explain the action of the furnace. Additional films are planned. ■ The story of the distribution of seventy five miles of twenty inch steel pipe over the mountains of West Virginia was recently filmed by Robert C. Surridge, A.C.L., for the George Transfer Co., Inc., of Baltimore. The picture shows how difficulties of hauling and placing the pipe through the mountain forests were overcome. Mr. Surridge followed this with a film of the laying of the pipe underground by Ligon and Ligon, contractors of Baltimore. Another 16mm. film he made for Ligon and Ligon records the firm's work in laying an underground conduit in the streets of Baltimore for the telephone company there. ■ To advertise citrus fruits for Indian River Products Company, Edward C. Niedt, A.C.L., of Vero Beach, Fla., is making a 16mm. picture which will cover the care of the trees and picking and packing of the fruit. ■ Films recently made by L. D. Houlis, A.C.L., and B. A. Evans. showing the engineers' meeting of the Bakers' Convention, will be screened at several bakers' conventions this year. ■ The history of a mine's discovery and development in the Canadian wilderness is shown in a 2000 ft., 16mm. picture made during the last four years by C. Augo Petersen, A.C.L., of Flin Flon, Canada. The film records the discovery, construction and plant operation of the Flin Flon Mine, operated by the Hudson Bay Mining and Smelting Company, Ltd. ■ In Jackson, Minn., Joseph E. Matuska, A.C.L., is making a film to publicize the services of a modern lunch room. ■ "There is no doubt but that our motion picture advertising has done a great deal toward making this sales record possible," says G. W. Stout, advertising manager of the Perfect Circle Company, Hagerstown, Ind., makers of automobile piston rings, commenting on an increase of twenty three percent in the company's 1931 business over that of 1930. This company employs a 16mm. talking film, *The Magic Circle*, and much interest has developed regarding the methods used in making the film, arranging showings and in accomplishing definite sales as a result of these showings. A monograph called *The Perfect Circle Plan* has been prepared and will be sent free to business executives contemplating the use of talking films in sales promotion work. A copy of the monograph can be had by writing the Industrial Division, Bell & Howell Company, 1801 Larchmont Avenue, Chicago.

**Civic** ■ To publicize fire prevention work of the U. S. Forest Service, R. P. Ewing, A.C.L., New York City, working in cooperation with K. D. Swan of the Service, Missoula, Mont., has, with the assistance of Frank Foltz, completed *Red Hell Of The Kaniksu*, 400 feet, taken in the St. Joe, Kootenai and Kaniksu National Forests and a scene from which is shown above.

**Medical** ■ Antimalaria research undertaken by the Ross Institute, a British organization working in the tropics, was portrayed by a 16mm. film taken by a member of the Institute and recently shown in London, it is reported. The film depicted the evolution of the mosquito from the larva stage and showed how the malaria spreading insect is identified. Areas which once were death traps were shown as prosperous agricultural or industrial centers, the change being due to the successful combating of the mosquito by the Ross Institute. ■ *The Making Of A Porcelain Crown*, 1600 feet, 16mm., produced by Dr. J. R. Gill to instruct students of dentistry at the University of California, was recently shown before the Scientific Section of the San Francisco Cinema Club, according to *Amateur Cinema News*, monthly paper of that organization. Representing Dr. Gill's first attempt at utilizing motion pictures for teaching purposes, the film is reported to be a distinct success. Unique shots, taken by means of a large dental mirror in the patient's mouth, show the back of the front teeth as well as their front. Perfect illumination and definition were secured. ■ For photographers doing medical, dental and biological photography, the Biological Photographic Association is publishing a journal, the initial issue of which will be mailed September first. The purpose of the Journal is to [Continued on page 269]

**Business, civic, medical, school and other uses**

# A thesaurus of tricks

JOHN BEARDSLEE CARRIGAN

Some camera stunts compiled to please lovers of cine fun

**Human flies ■** If a person crawls on his hands and knees with the camera directly over him and pointing straight down, the effect produced on the screen is that of a man crawling up the face of a vertical wall. If the subject crawls on a brick street, with the camera properly following overhead, he will seem, on the screen, to be climbing a blank brick wall. The wall of a room can be imitated by putting wallpaper on the floor, with pictures appropriately placed on it, and then following the same technique. If the subject pretends to be having great difficulty to crawl, in any of these examples, the resultant effect will be greatly heightened. Variations of the plan can be secured by having a child creep across the chosen background, having a dog or cat walk across it or by rolling a ball over it. For such scenes, the camera can be mounted on a tall step ladder at such an angle that no part of it will be visible when filmed.

**Window wonders ■** If a large window or glazed door on the ground level can be utilized (even an automobile door will do), some unique effects can be secured. The glass should be well polished so as to be invisible. Take a closeup of a person through the glass with his face but an inch away from it. Then have him suddenly press his nose and forehead against the glass. The screen result will be ludicrous and few will guess how it was done. It will also throw the audience into momentary consternation if a picture is taken, through the window, of someone sprinkling the garden and if, without warning, he turns the hose on the window. When the spectators see the water seeming to come straight toward them from the screen, there are few who will not duck and express their startled reaction vocally.

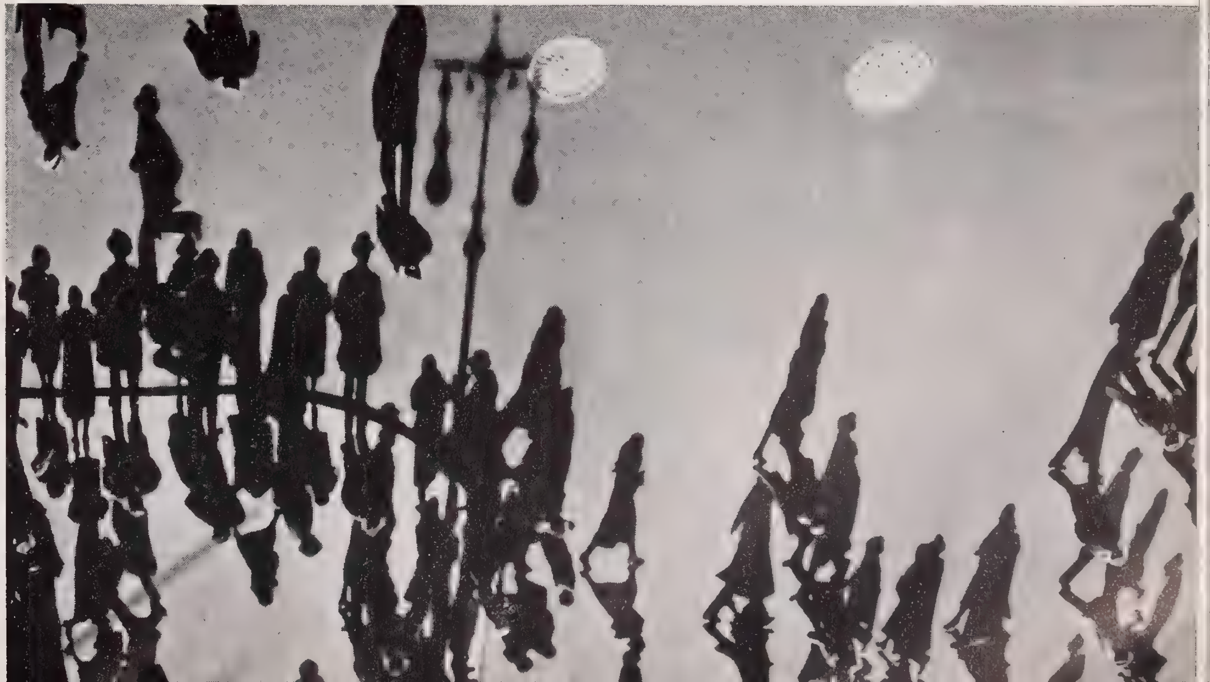
**Cine magician ■** The stage magician who removes unexpected articles and animals from an empty silk hat can be far outdone by means of the cine camera. To make such a trick reel, place the camera on a firm tripod. The magician is then filmed as he performs the customary "mumbo jumbo" over the empty hat. At a given signal, the camera is stopped and the magician holds his exact position. An assistant then places a chicken or other object in the hat. The camera is started again. The magician takes up his movement where he left off and produces the object from the hat. Or several things can be placed in the hat at once and withdrawn one at a time. The process can be repeated as long as it proves amusing. On the screen the action will appear continuous and many wonders can be performed by a totally inexperienced magician.

**Shadow folk ■** The illustration on this page suggests the trick shot which can be secured on a bright day by shooting down at a sharp camera angle on moving figures, the hour being such that the sun is low in the sky and the shadows cast before them are long and weird.

**Distortion ■** The fat can be made lean and the short appear to be tall if a distorting lens is placed over the regular camera lens. Similar effects can be secured without this special accessory by shooting through the bottom of a glass tumbler which is not too thick and which is without decoration. Revolving the glass while shooting will add to the weirdness of the effect. Be careful not to allow the direct sunlight to fall on it. Likewise, experiment will show other amusing results which may be secured with crystal balls, paper weights, glass dishes, etc. Incidentally, there is reason to suspect that some of the artistic effects in the films which have been hailed as outstanding examples of cinema art were obtained by some such simple means.

**Changelings ■** It is diverting to have a person walking down the street in one costume and suddenly appear in entirely different clothing. The changes from a racoon coat to a swimming suit or from formal afternoon dress to a tramp costume are startling and amusing instances. With the camera set up steadily, the subject stops on signal, his foot positions are marked, he changes costume, takes up the marked position and the camera is started again. A modern variant of Cinderella's rapid change act!

**Ship shots ■** If you want to suggest that a film is made aboard a ship although the camera may be high and dry, it can be done by tipping the camera slowly from side to side. Such effects are convincing, however, only if there is no point of reference which would contradict the illusion. Consequently, this trick is chiefly useful with real or simulated interiors which have been given a nautical touch. The result can be exaggerated by having the subject lean from side to side slowly while the [Continued on page 270]



Douglas of R. I. Nesmith & Associat

"Shadow folk," an illustration of the shot outlined above

# June boon

CARL L. OSWALD

## New products make it easy for indoor summer filming

As we review last year's crop of shots and bewail those undertimed scenes at graduations, weddings or other June interior events, where we took a chance, rather than to miss them completely, we may look forward with confidence to the same situations beautifully recorded this year with the same camera equipment. How? Simply with faster, more fully sensitive film and new, more flexible light sources which have brought the camera up to date during the past year without necessitating any mechanical change at all.

True, there is still a lower limit of illumination beyond which even the highly efficient supersensitive film will not record; but this film does bring within the range of satisfactory shooting all of those shots which have heretofore been so tantalizingly near and yet so hopelessly far. Generally speaking, special illumination at official school functions is not practicable. Therefore, the speed of the film will have to be depended upon to do the work. While such functions are rather difficult to classify in terms of amateur cinematography, they do take place usually under three general conditions, as follows: 1. out of doors; 2. in large, well lighted halls, usually gymnasiums; 3. in chapels or cathedral like auditoriums which are dimly lighted by stained glass windows or subdued artificial lighting, or both.

For out of door functions in daylight one is, of course, guided by the general rules governing the particular condition prevailing but it might be advisable here to suggest that supersensitive panchromatic film with a suitable filter be used entirely and that long shots, nicely balanced with a bit of sky or other background, be included to round out what might otherwise be a rather lifeless film. Back lightings under such conditions are often surprisingly effective; hence, a good lens shade should be available and used. If the graduation exercises are held out of doors at night, it is probable that the stage will be well enough lighted in most cases to give ample exposure on supersensitive panchromatic film at large lens apertures and normal speed. A dependable exposure meter should, of course, be used as a guide wherever possible and particular care should be observed to make sure that no light source is shining directly into the lens or that no exposure meter reading is made under such unfavorable conditions.

Gatherings of this sort generally limit one's ability to move about with freedom; hence, a variety of lenses of different focal lengths is desirable for the daylight shots. With the longer focus or telephoto type, one may record detail action on the platform or secure closeups of prominent individuals. With a shorter focus and consequently wider angle lens, one may often balance the brilliant center of interest against the dark, poorly illuminated background of audience and thus secure a definitely interesting and dramatic effect, giving life and contrast to the finished film; to its general betterment.

Out of door events connected with graduation generally include athletic meets and alumni gatherings—rich fields for securing better than ordinary records. The reserve speed of the new supersensitive panchromatic film makes wider use of filters possible; hence, a shot up from the ground at a pole vaulter clearing the bar against a background of billowy clouds is well within reach of even the simplest equipment under ordinary outdoors daylight conditions. Other bits of detail will suggest themselves and, perhaps, previously taken events may be shot again on the new film with a decided improvement in results and a corresponding rise in audience acceptance.

For closeups of long lost alumni friends, it is generally a good idea to use a background which is not too "busy," that is, one in which there is not too much distracting detail. As a rule, a plain wall, slightly out of focus, or even the open sky are examples of good background selections for closeups. Certainly, spotty backgrounds or the inclusion of other objects in motion are to be avoided; otherwise, the effectiveness of the film will suffer.

Usually, in making films of this type, one wishes to include some pictures of familiar campus landmarks. Here the full possibilities of the new film, plus filters, plus a good sunshade may be drawn upon to give value and dignity to an intrinsically uninteresting subject. A dingy building photographed against a back light (requiring a sunshade) and with a well balanced, cloudy sky background (requiring a yellow filter) and further, perhaps, framed by a few overhanging branches of a tree in the near foreground may well become, on the film, the outstanding shot of the whole sequence. Such possibilities are literally endless and the results are limited only by the alertness, powers of observation and imagination of the individual which, after all, are the final factors. [Continued on page 269]

Virgin Diamond Syndica

**Such closeups, made with photofloods, enhance bridal films**

# The clinic

RUSSELL C. HOLSLAG

## Technical comment and timely topics for the amateur

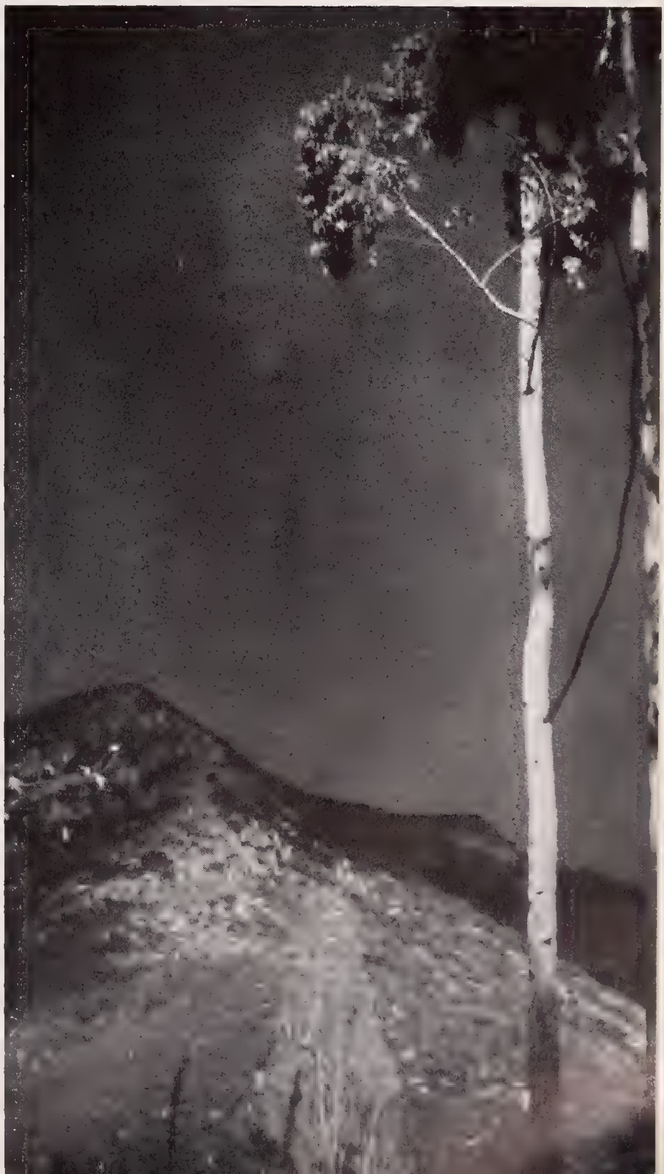
**Correction** ■ This is a term which is somewhat loosely applied to the results gained by the use of a filter in an effort to make the picture, as seen on the screen, equal, in tonal values of black and white, the impression received by the eye when actually looking at that scene. In other words, the film "sees" the scene differently than does the eye and the correction referred to consists in using a filter to hold back certain colors which the film sees more keenly. Such colors, or light wave lengths, are said to be more actinic and this is especially true of the light which gives to our eyes the sensation of the color *blue*. With ordinary film, this color will affect the emulsion strongly and will tend to become overexposed before the other colors have a chance to act properly, so one of the basic functions of the filter is to hold this strong color back and to give the weaker ones a chance to act. Inasmuch as sky, when included in the picture, reflects a lot of blue into the lens, such a correction finds its best application where a large area of sky is included. Using a dense filter, almost all of the blue of the sky can be held back so that, in the picture, it will look almost black. Inasmuch as a black sky is rarely seen in nature, by the use of such a filter, what is termed overcorrection would result. There is a certain novel effect in a dark sky but the beholder soon tires of it and it should not be overdone. With light objects which it is wished to outline against a dark sky, as in the accompanying illustration, the effect is more legitimate as it aids in composition.

**Random shots** ■ Supersensitive film may be said to be "self filtering" to the extent that its sensitivity to blue is not out of proportion to its sensitivity to other colors. This is, in fact, one of the achievements which have been realized in this emulsion. ■ With supersensitive film in the camera and a fast lens in its turret, many an amateur is tempted to shoot a picture of the June moon. It looks so big and round up in the sky and so bright that he is sure, with the lens wide open, that there is light enough for an exposure. And so, indeed, there is, except that, in the resulting picture, the image of the moon will be very small—almost a pinpoint—and the surrounding area will be black and without any detail. A telephoto lens would be more suitable for such a subject. ■ Remember that seascapes and scenes taken over water call for a small stop. On a bright, sunny day, when at the beach or boating, it is almost impossible to underexpose so keep the aperture small—*f*/8, *f*/11 or *f*/16 had better be used. Filters help, too. ■ Now that the season of brilliant sunshine is at hand, be careful about loading film, particularly supersensitive. Don't load the camera in full sunlight but seek the deepest shadow you can find. Even if out on the unshaded desert, at least turn your back to the sun.

**Stunt of the month** ■ Here is a stunt that I found to be a most interesting "time killer" and which turned out to be a novel movie that never fails to mystify audiences. First, secure a jigsaw picture puzzle This is usually a colored scene pasted on thin board and then cut by a jigsaw into a thousand irregular shapes. After you have had the fun of assembling the picture (which may take some time), you are ready for the stunt. Arrange the puzzle horizontally so that the camera will be pointing down vertically, directly above it. Center the puzzle just as you would a title, with the difference that the puzzle should be placed so that it is *upside down* with respect to the camera. Now, with the camera running at half speed, shoot a couple of feet, then remove the sections of the puzzle, piece by piece, as rapidly as possible. If you do a little accidental fumbling in your hurry, the effect will be even more comical. Work from the outer edges to the center, leaving the last piece remaining in the middle. Then, when the film is turned end for end after processing, it will exhibit the effect of a difficult jigsaw puzzle being solved with amazing rapidity and precision. A more mystifying effect could be gained by the use of stop motion in which each piece is removed and the camera run for just a few frames between each operation. Reversed, this would show the pieces magically appearing in place. In any case, the camera had best be held on a firm support, such as a tripod with tilting head, or a stepladder. The idea has many variants and is most effective when made part of the action of an otherwise ordinary film.—*Col. Robert Whitfield, A. C. L.* [Continued on page 270]

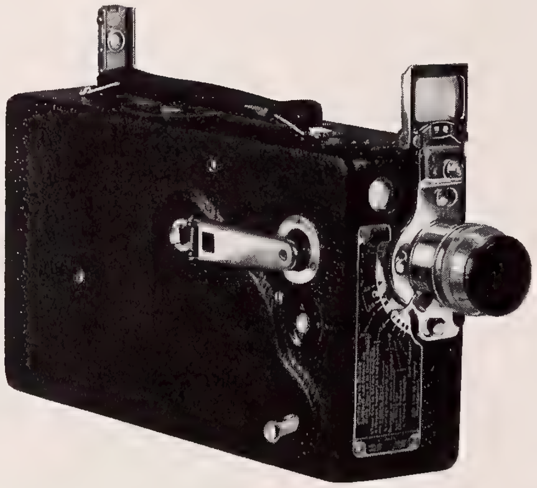
**An overcorrected sky is a fine background for lighter objects**

James Doolittle, courtesy International Photogra



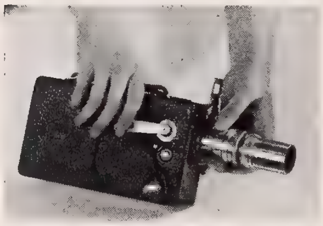
# The Increased Facilities in these com

## CINÉ-KODAK, MODEL K

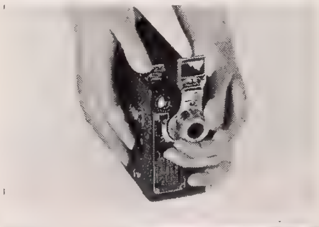


CINÉ-KODAK K, finished in black, blue, or brown genuine leather, with *f*.1.9 lens, $150; with *f*.3.5 lens, $110. Combination carrying case included.

*THE 4½-inch, f.4.5 Telephoto Lens acts like a powerful telescope. It enlarges the image on the screen four and one-half times the width and height permitted by the 25 mm., f.1.9 lens. Price, $60. 3-inch Telephoto Lens, $45.*



*THE 15 mm., f.2.7 Wide Angle Lens is useful for making indoor movies in small rooms, or filming outdoor subjects when you want more area to appear on the film. Price, $45.*



*BY merely pressing a button while the motor is running you double the exposure time. Hence it is possible to make clear, detailed movies when light conditions would otherwise prevent them.*

### *Better movies...m conveniently...a moderate cost*

REMEMBER the thrill when you fi your first movies on the screen? bad, or indifferent... those pictures se perfect to you then.

But as time went on you became in ingly critical. Average results no longer fied you. You wanted facilities for mak greater variety of movies. Telephoto Kodacolor movies, wide-angle views, i home shots at night.

Now, these facilities can be readily obt at moderate cost, in Ciné-Kodak K. F stance, this camera has an interchang lens feature that permits you to switch your *f*.3.5 lens or *f*.1.9 lens to the 15 mm. Wide Angle or the 3-inch or 4½-inch, Telephoto Lens... easily, instantly. It half-speed device, two finders, and othe tures for increased facility, greater venience.

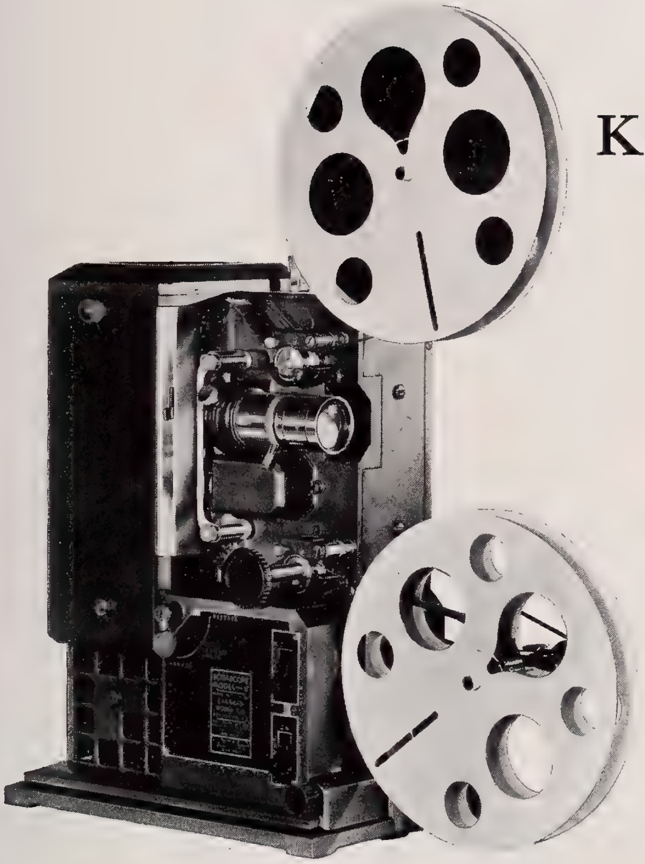
Its companion projector, Kodascop offers equal opportunities for improvin projection of your movies. It has a new proved optical system with a special 26 lamp for maximum brilliance... a remar efficient cooling system. It projects Koda movies as well as black and white.

Read the features of these companion on this page. Then, check their perforn at your Ciné-Kodak dealer's. Both Koda K and Ciné-Kodak K may be purchased your dealer on easy terms.

EASTMAN KODAK
ROCHESTER, NEW YORK

# ou've wanted *are yours...*

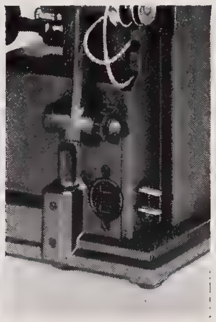
# panion "K'S"



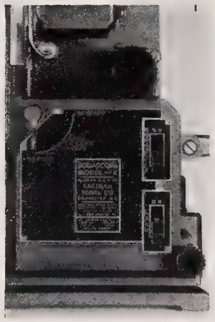
## KODASCOPE, MODEL K

KODASCOPE K (100-125 volts, A.C. or D.C.) is equipped with a 2-inch lens for maximum black and white picture brilliance. The complete outfit includes carrying case, two 400-foot reels, humidor can, extra lamp, film splicing and oiling outfits. Price, $175. Model K, without carrying case, $160.

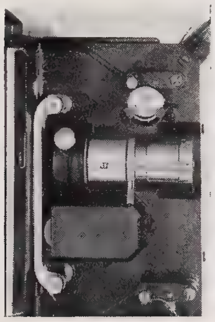
*Rewind release and brake assures film being rewound tightly on the supply reel.*



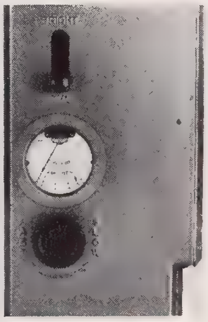
*Receptacle for plugging in a room lamp. When Kodascope lamp switch is on, the room light is off.*



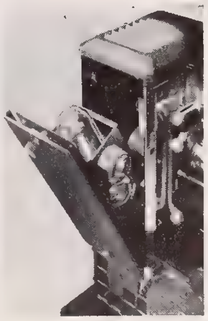
*Control panel where most of the important operating controls of the "K" are at your finger-tips.*



*Lenses of various focal lengths and the Kodacolor Unit are quickly interchangeable.*



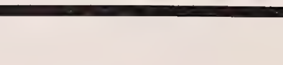
*Ammeter, indirectly illuminated during projection, indicates lamp amperage.*



*Hinged door to lamphouse makes it easy to clean condenser—replace lamp.*

O.

*vent them.*



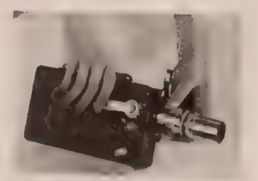
EASTMAN KODAK

ROCHESTER, NEW YORK

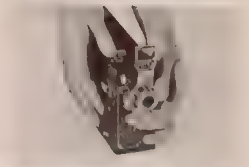
# The Increased Facilities you've wanted *are yours...* in these companion "K'S"

## CINÉ-KODAK, MODEL K

CINÉ-KODAK K, finished in black, blue, or brown genuine leather, with *f*.1.9 lens, $150; with *f*.3.5 lens, $110. Combination carrying case included.



*THE 4½-inch, f.4.5 Telephoto Lens acts like a powerful telescope. It enlarges the image on the screen four and one-half times the width and height permitted by the 25 mm., f.1.9 lens. Price, $60. 3-inch Telephoto Lens, $45.*



*THE 15 mm., f.2.7 Wide Angle Lens is useful for making indoor movies in small rooms, or filming outdoor subjects when you want more area to appear on the film. Price, $45.*

*BY merely pressing a button while the motor is running you double the exposure time. Hence it is possible to make clear, detailed movies when light conditions would otherwise prevent them.*

## *Better movies...more conveniently...at moderate cost*

REMEMBER the thrill when you flashed your first movies on the screen? Good, bad, or indifferent... those pictures seemed perfect to you then.

But as time went on you became increasingly critical. Average results no longer satisfied you. You wanted facilities for making a greater variety of movies. Telephoto shots, Kodacolor movies, wide-angle views, in-the-home shots at night.

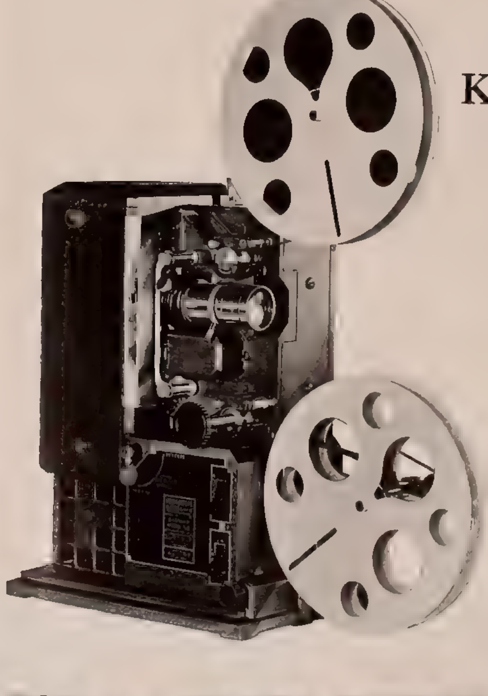
Now, these facilities can be readily obtained at moderate cost, in Ciné-Kodak K. For instance, this camera has an interchangeable lens feature that permits you to switch from your *f*.3.5 lens or *f*.1.9 lens to the 15 mm., *f*.2.7 Wide Angle or the 3-inch or 4½-inch, *f*.4.5 Telephoto Lens... easily, instantly. It has a half-speed device, two finders, and other features for increased facility, greater convenience.

Its companion projector, Kodascope K, offers equal opportunities for improving the projection of your movies. It has a new, improved optical system with a special 260-watt lamp for maximum brilliance... a remarkably efficient cooling system. It projects Kodacolor movies as well as black and white.

Read the features of these companion "K's" on this page. Then, check their performance at your Ciné-Kodak dealer's. Both Kodascope K and Ciné-Kodak K may be purchased from your dealer on easy terms.

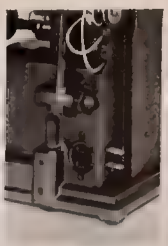
EASTMAN KODAK CO.
ROCHESTER, NEW YORK

## KODASCOPE, MODEL K



KODASCOPE K (100-125 volts, A.C. or D.C.) is equipped with a 2-inch lens for maximum black and white picture brilliance. The complete outfit includes carrying case, two 400-foot reels, humidor can, extra lamp, film splicing and oiling outfits. Price, $175. Model K, without carrying case, $160.

*Rewind release and brake assures film being rewound tightly on the supply reel.*



*Receptacle for plugging in a room lamp. When Kodascope lamp switch is on, the room light is off.*

*Control panel where most of the important operating controls of the "K" are at your finger-tips.*

*Lenses of various focal lengths and the Kodacolor Unit are quickly interchangeable.*

*Ammeter, indirectly illuminated during projection, indicates lamp amperage.*

*Hinged door to lamphouse makes it easy to clean condenser replace lamp.*

# News of the industry

## Answers the query, "What's new?" for amateur and dealer

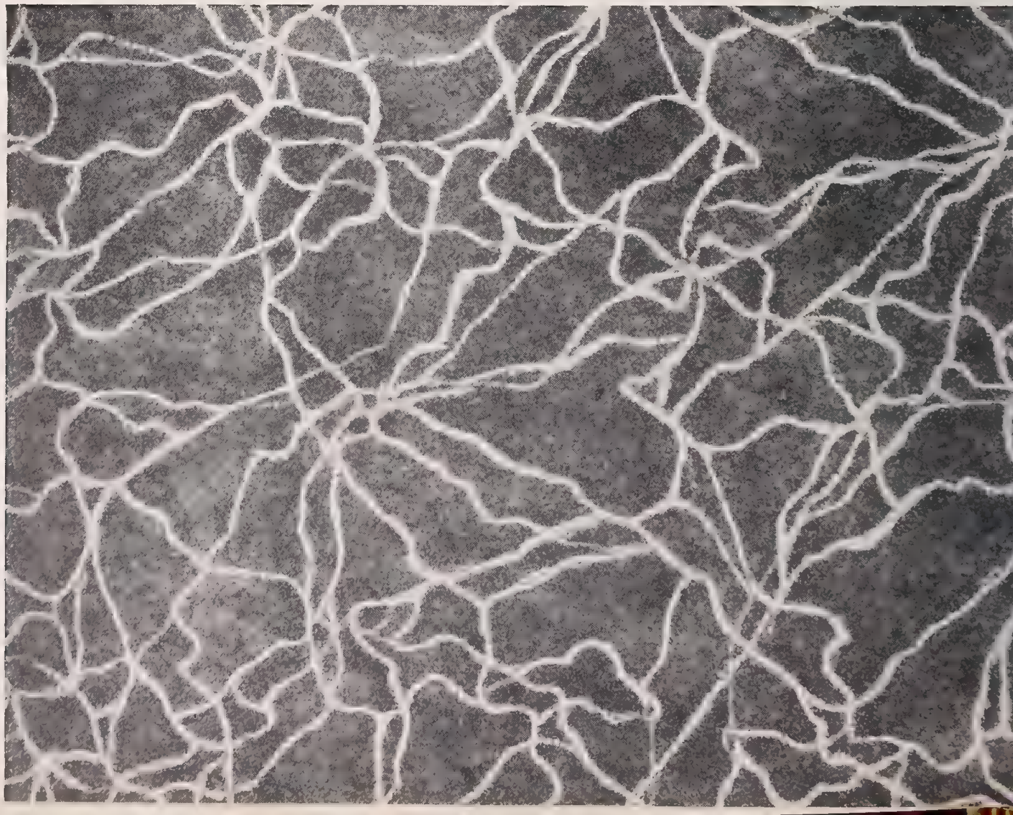
**United Research ■** The 16mm. "sound minded" public will be deeply interested in a new sound on film development in this width which makes use of a system similar to that now in use in professional practise. This involves the standard, 16mm. film, with sound track printed in a narrow band alongside the picture, leaving both rows of perforations intact. A complete demonstration of the system was given at a recent meeting of the Society of Motion Picture Engineers in New York under the supervision of H. G. Tasker, chief engineer of the United Research Corporation, 41-39 Thirty eighth Street, Long Island City, N. Y. Three different types of machines have been developed for home, educational and industrial application. A projector of special design is featured in all of these in which the film is self threading so that this part of the operation is extremely simple. The intermittent movement is designed so as to effect the movement of the film with the minimum of noise so that the machine, inside its case or cabinet, gives no evidence of its operation other than that of the projected sound and picture. The cabinet model machine for the home is of very pleasing design and comprises talkie projector, translucent screen, radio, and record turntable and pickup. The nonradio models, however, comprise only the sound on film talkie projector and its attendant amplifier.

**400 foot Eyemo ■** To meet special demands for airplane motion picture work and for outfitting scientific and exploring expeditions, the Bell & Howell Company has arranged to equip its portable 35mm. Eyemo movie camera with an electric motor. Also an external film magazine carrying 400 feet of film can be added. Any Eyemo camera carrying a hand crank may be motor equipped. The motor is mounted on one side of the camera, engaging the hand crank socket. It will run the film through at speeds from 24 to 4 frames per second, adjustment being made through the camera governor. Either a twelve or 110 volt motor can be adapted to the camera. The former is particularly practical for airplane work as this voltage is available from the plane batteries.

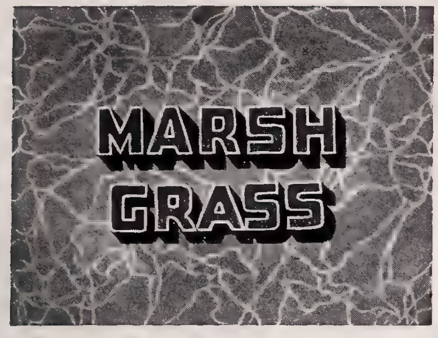
**Parchkin ■** A novel source of title backgrounds for the amateur, both in large and small sizes, is found in the special papers manufactured by the Paterson Parchment Paper Company, of Passaic, New Jersey. This paper, embossed and grained, comes in many different and pleasing designs and from a selection of these designs the title maker may choose one which will seem most appropriate to his subject, producing a pleasing uniformity throughout the film by the consistent use of the design as a background. The paper known as "Parchkin" has a parchment like effect and in the lighter weights may be photographed by transmitted light, the illumination coming from the rear. Pastel shades may also be had for color titles.

**Makinette ■** The constant increase in the use of small, still picture cameras has created a need which is admirably met in the Makinette camera, as imported by Willoughbys, 110 West 32nd Street, New York City. This little camera has many features which will commend themselves to the movie maker. In the first place, it has a lens as fast as the average movie lens, operating at a maximum speed of *f*/2.7. The Makinette almost fits the palm of the hand, yet takes pictures 1-3/16″ by 1-9/16″ in size which, if the lens is correctly focused, will give a 9″ x 12″ enlargement if desired. By an ingenious arrangement, both diaphragm and focusing control are effected from the top of the camera. Especially interesting is a scale which automatically gives the depth of focus at any stop used and for whatever distance the focusing scale is set. The shutter is provided with automatic exposure settings from one to 1/300 sec., besides "T" and "B". The camera comes in a handy, "everready" case which enables pictures to be taken without removing the case. Two filters, a 2X and a 4X, are furnished as part of the outfit. Special provision is made for the attachment of a Leitz distance meter. **[Continued on next page]**

Paterson Parchment Paper Co.—Royal Card & Paper Co.—Photograph by Russell C. Ho



Negative effects on positive film given by new paper



Background shown opposite lettered by Ralph R. Eno

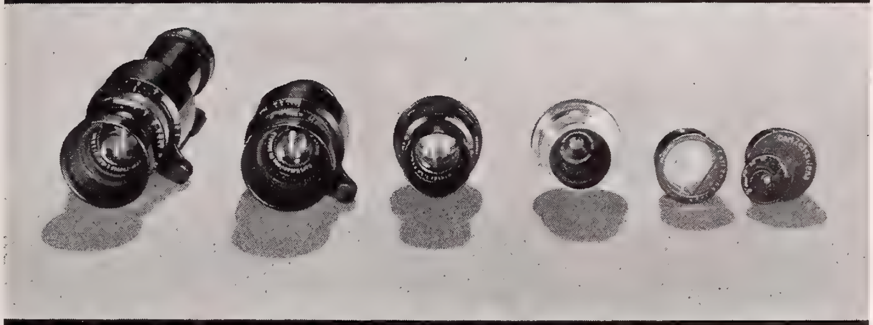
**Goerz-Pockette ■** Objectives of higher speed and longer focal length have been developed by the C. P. Goerz American Optical Company, 317 East 34th Street, New York City, for the popular Pockette movie camera, a product of the International Projector Company of New York. According to Mr. Fred Schmid, Goerz manager, these lenses may be had on special order, with mounting adapted to the Pockette in speeds of *f*/2.7 for the one inch lens, with focusing mount and of *f*/3 for the two inch objective. For the latter, an interesting adaptation in the form of a skeleton mask for the iconographic viewfinder has been made, as shown in the illustration.

**Haile sales ■** Interesting premiums on good titles are offered this month by J. C. Haile & Sons, 215 Walnut Street, Cincinnati, Ohio. On certain purchases of apparatus, one may obtain, in addition, free titles in various quantities.

**Western Electric ■** At a very effective demonstration recently given in the auditorium of the Electrical Research Products, Inc., of New York City, a most efficient, portable, 16mm. sound on disc system was put through its paces. A product of the well known Western Electric Company, this system displayed all the features of efficient operation and sturdy construction for which the products of this company are noted. The projector unit comprises a 33-1/3 r.p.m. turntable, pickup of special design and synchronous motor, operating in step with the projector head proper which is mounted on an independent, rigid pedestal. It is significant that, in conjunction with its outstanding sound reproducing apparatus, Western Electric has chosen the Victor projector head, so long known in this field. Volume control, main switch, voltmeter and threading are all readily accessible from one side of the unit. For carrying, the turntable is removed, and the machine collapses into small compass inside a double

[Continued on page 273]

ZEISS
CINE LENSES

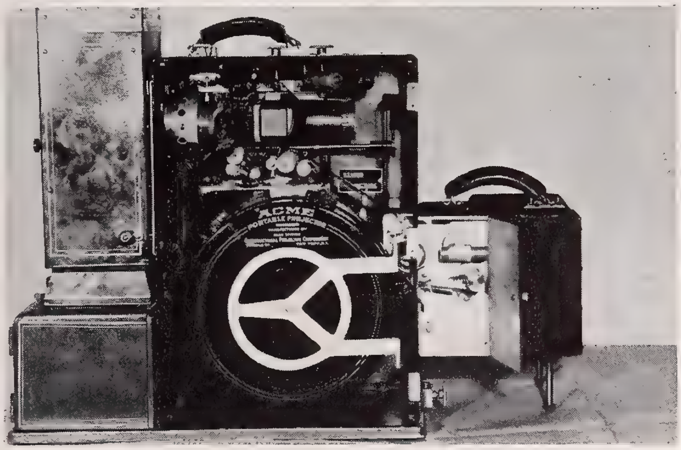


Amateur and professional cinematographers throughout the world are using Zeiss Cine Lenses.

BIOTAR F1.4, TESSAR F2.7 AND F3.5, TELE-TESSAR F6.3
▪ FINDERS ▪ FILTERS ▪ SUN SHADES ▪
FOR STANDARD AND 16 MM. MOVIE CAMERAS

CARL ZEISS INC., 485 Fifth Ave., New York. 728 South Hill St., Los Angeles

Add Sound On Film



To your portable projector, no matter what make

With a SYNCROFILM sound on film head, you may convert your silent 35 mm. portable projector into sound on film equipment, allowing you the full range of modern talkies. See the SYNCROFILM above with an Acme Portable Projector.

No changes are necessary to projector mechanisms. Easy to set up and to operate. You add the smooth running SYNCROFILM sound head, with its independent drive, to your silent machine and it becomes a talkie projector which will supply you with perfect reproduction—without waver or other distortion. You will be surprised at the low cost.

*Dealers and servicemen write for full particulars.*

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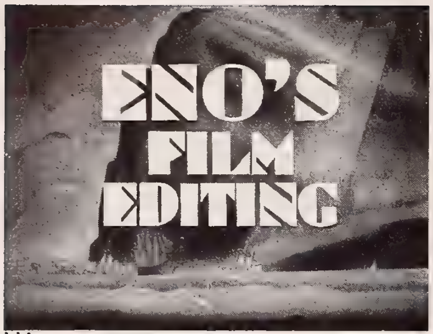

●*Dear Mr. Eno:*

*I appreciate the hard work and skill which you have shown. The general editing and appearance is certainly well above most amateur films that I have seen. I certainly feel that you have done a fine job.*

*Sincerely yours,*
*Julien Bryan,*
*Brooklyn, N. Y.*

● Eighth in a series of unsolicited letters indicating customer appreciation.

***Free:* Test Film**

While your lights are still on, a correct focus may be obtained if Eno's Test Strip is spliced into your film.

*Send $2.00 and copy for two short hand-lettered titles. A Test Strip will be given free with every order.*

48 HOUR SERVICE

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*America's Pioneer (16mm.) Art Title Builder and Film Editor. Charter Member A.C.L.*

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This is an additional service for those whose requirements indicate a type of title, typically Eno in quality, yet moderate in price.

You will want to try them. Coupon below, for your convenience.

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Dear Sir:
Enclosed please find $1.00 and copy for 4 titles. None of these titles contains more than 10 words.
Name ..........................................
Address .................... City ..............

## Talking of travel

[Continued from page 247]

Any hackneyed subject can be revitalized by a similar treatment. It is well worth trying.

The whole world of movie makers is familiar with expressions like the following, "I didn't take any shots at B——, I got no farther than the railroad station." Such remarks deserve a good chuckle. Take the trip from Copenhagen to Hamburg, for instance. Nobody gets beyond the railroad station, yet that trip furnishes the most interesting kind of moving picture material at every station and the stops are long enough to record it.

The train comes to a stand still; a hand with an interesting package appears at the window; looking out, one sees a large sign, "Lübeck." Great activity is taking place all along the platform. Very picturesque wagons are piled high with that delectable delicacy, *Marcipan*, for which Lübeck is famous. Youngsters are greedily cramming it into their mouths and grownups are eagerly or deliberately selecting boxes to take home. All types of heads are thrust from the train windows, their owners excitedly waving their hands and demanding attention.

Wouldn't you like to film it?

Oh the beaten paths! Lead us to them and let us pit our imagination, our feeling for design, our cine skill against all who have gone before.

## Something more than scenic

[Continued from page 249]

cool endless stream. Beyond there are the deep shadows moving on a bed of fallen pine needles and above a wandering cloud. In each of these scenes, the cameraman plans his position so that as much emphasis as possible may be given the desired effect and as much of everything else as possible may be excluded.

The selection of these significant details must be made with a fine discrimination and with an insight into their intrinsic as well as cumulative value. Each, in some way, must contribute to the sense of refreshing coolness, each must certainly be cinematic. In choosing the details that are to build up an impression, the cameraman must analyze what he is about to capture within a frame, he must decide what value it has in itself and what bearing it will have on the whole. Then he will use the camera to transpose it to the screen, as a painter would use a brush to set it on a canvas.

The material is always accessible; the more familiar it is, the better. If in planning to film a familiar thing, the amateur will search his mind, he will find that he has already collected impressions that could be best transferred to the screen in closeups. Time and perseverance are essential for, in building up a reel of the out of doors that has individual meaning and is more than a scenic, all shots require much thought and study, not to mention flashes of intuition. It may be but a few minutes before understanding is clear, or it may take days and months, but the goal, when attained, is worth the effort in the satisfaction of the urge to create and in the joy it may bring to others.

## Garden closeups

[Continued from page 248]

blossom, and it would sway with his weight. After a short preliminary investigation on the outside, which I don't pretend to understand, he would sometimes leave it and enter the next one, forcing the petals apart and crawling in on his belly, while the opening and closing petals looked like a huge mouth in the act of swallowing him. Sometimes his hind feet stuck out through the opening while he busily gathered whatever he was after. Then he would wriggle out backwards like a dog out of a hole he had dug and go to another blossom.

With the bee as large as a dog on the screen and the flower much larger, it made a fascinating picture. But it takes patience to procure, for the bees fly from one blossom to another with no apparent rhyme or reason and soon it was found impossible to do anything but focus the lens on a likely looking blossom and just wait until a bee happened along. Most often he would not come near it but would visit most of the other flowers around. For some reason, the scabiosa blooms seemed to attract the greatest variety of insects. There were great varieties of bees, more than I ever knew existed, from tiny ones not much larger than a house fly to big bumblebees. There were yellow jackets, rose bugs, moths of several varieties and all sorts and sizes of butterflies from the common yellow "cabbage butterfly" to beautiful red, brown and mottled ones. The most beautiful of all were the big swallowtails. It was necessary to remove the half inch extension to get one of these as he was so large that, without it, he filled the frame and, as he constantly moved about, there was plenty of action—too much, sometimes, as he continually got out of range.

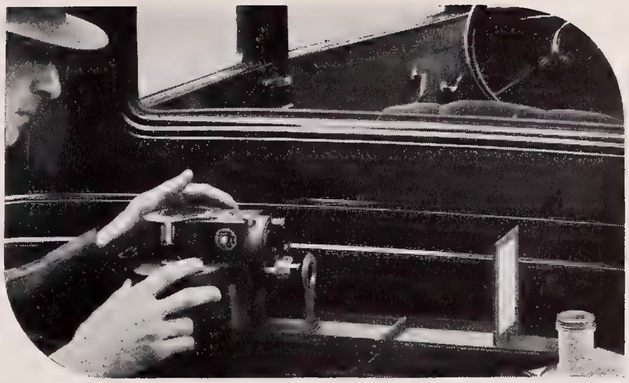
It should be said here that it is practically impossible to get such pictures without an attachment which permits focusing with the lens in place on the camera, as it is necessary to get the exact focus and expose the film very quickly, since most insects remain in one place for a very short time only and then move on to another flower. Were you to focus the lens while off the camera and then try to attach it, the subject would be gone. Then, again, the weight of some insects, like bumblebees, will bend the stem of a flower and, with an extension on the lens, only a small variation in distance from subject to lens will throw it out of focus.

Then there was a wasp who frequented the garden all summer, the only one I ever saw there. He was black with an orange band around the large part of his body. He visited the blossoms as industriously as the bees but would tolerate nothing but a butterfly on the same flower. He would alight on one on which were a rose bug and a bumblebee and immediately charge them with his head, striking them with it and his front feet. Failing to leave at once, they were unceremoniously knocked off.

One Sunday morning, on going to inspect the garden, I found, between two high zinnia stalks, a brand new spider web, beautifully made and with every strand perfect. The two tall stalks had heavy strands running down from their tops and connected to lower points on other stalks nearby, like the shore anchorage of a suspension bridge. These prevented the weight of a captured insect or the spider from sagging the web in the middle. Investigation showed a big black and white spider under two zinnia leaves which grew on opposite sides of a stalk. The tips of these leaves which grew somewhat down, instead of up, had been pulled toward each other by strands of web and the spaces between their edges filled with a fine spun mesh, thus forming a perfect gable roof which protected the old cutthroat from rain and sun alike. The whole beautiful structure was covered with dew and sparkled in the sun.

While I watched, a yellowjacket on his way to the neighboring flowers, intent on breakfast, I suppose, and with his mind off his driving, ran into the obstruction. Instantly the spider, more quickly than it seemed possible for such an ungainly creature to move, was on him. With his front legs, he bent his victim double and repeatedly bit him in the middle of the back, then carried him off to his shelter under the zinnia leaves. Of course, I did not get a picture of this because I was unprepared. Later in the day I went equipped for picture making but found only a few strands of web left and thought, well, there was a wonderful opportunity missed. But I found that every morning there was a new web as bees and larger insects, able to tear themselves free, would wreck it every day and the spider would build a new one every night.

Then, at last, on Sunday morning a week later, the black lined box previ-



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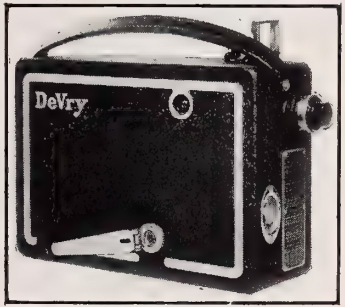

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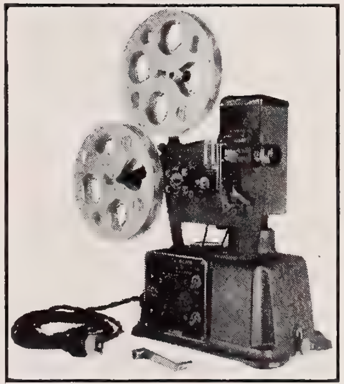

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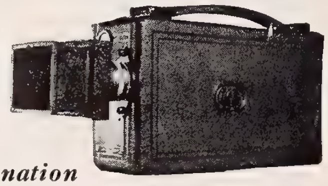

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ously mentioned, mounted on its tripod, was set up about six inches away from the web, tilted to a position to exclude the sunlight from its interior and forming a black background, against which the dew covered web sparkled in the morning sun. The camera was set up with no extension in the lens in order to cover a fairly large field of web and permit photographing of sufficient action. An insect was snared. The camera got it while it struggled and it got the old butcher as he rushed out and as he carried off his victim. Later on, I inserted the one and one half inch extension and found that, by rubbing lightly on one of the heavy main suspension strands with a twig, he could be induced to come out looking for trouble. So, while my wife did this and he posed in the open, I hurriedly focused the lens and got him again. Shown on the screen, in enormous size, he is the sort of thing one may have seen in a nightmare. But, because he posed so beautifully for me, I permitted him to stay in the garden unmolested and I visited him early every morning. He became so big and swollen in the five weeks or more that he was in the garden that he gave promise of bursting. This goes to show what high living and no exercise will do.

In short, I know of no more fascinating results than can be obtained with a movie camera, a telephoto lens, a garden and patience. There is only one thing that could make it more nearly perfect and that would be the possibility of reproducing the glorious colors of the flowers and the insect life with a telephoto lens at stops from *f*/4.5 to *f*/11.

## "To err is human—"

[Continued from page 250]

whole, are disappointing. In this connection, it might be mentioned that camera movement must be guarded against more than ever when telephoto lenses are used because movements of the camera are magnified in direct proportion to the power of the taking lens and the distance between projector and screen upon projection. It is possible for a steady individual to use a three inch telephoto lens quite successfully without a tripod but, for longer focal lengths, a tripod is advisable unless satisfactory steadiness can be obtained by holding the camera tightly against some rigid object.

Quite frequently, an amateur, who does not fully understand the diaphragm markings and has no exposure guide handy, interprets the smaller figures, *f*/4.5, for example, as representing the smaller opening. The contrary being true, the result is too light and glary or *overexposed.* Others overexpose their films deliberately when in doubt,

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believing it to be better than underexposure. In such cases it is better to err on the side of underexposure.

As previously mentioned, the average amateur is inclined to be a bit careless in loading films and sometimes changes reels in direct sunlight. This results in *edge fog* or transparent patches, sometimes, along the edges of the entire length of the film. Loading should be done in subdued light. Sometimes a car with the side curtains drawn down may be used to shade the camera or a coat thrown over the shoulders will help if no other protective shade is available.

Very often the amateur projects film immediately upon receiving it from the processing laboratory and finds a line or lines throughout the film. He wonders what caused these *streaks* and is likely to blame the processing. The laboratories can tell whether a scratch was caused by the camera before or after exposure, or was due to handling in the laboratory. Invariably the trouble is found to be due to some foreign matter lodging in the camera's aperture plate which comes in direct contact with the film and causes the scratch. Frequent cleaning of the aperture with a piece of soft pointed wood, chamois or soft brush—but never a metal instrument—will eliminate this trouble.

"Don't take pictures with the sun shining into the lens" holds just as good for movies as it does for stills. This, however, occurs, ordinarily, during the course of panoraming. The result is that there is a *halo* effect and, in many cases, the scene is quite badly overexposed. This will not only break the uniformity of the exposure but may also cause considerable grain in the film, which on the screen looks like rain. Sometimes for artistic effect or through necessity, it becomes desirable to shoot into the sun—in such cases the lens should be shaded from the direct sun rays by the use of a hat, cardboard or some other means.

With the increasing use of high speed and telephoto lenses, a number of films are found *out of focus.* Inaccuracy in judgment of distance is the cause. If possible, a distance meter should be used or the distance may be paced off. In most cases, however, the lens may be set at fixed focus as explained in the instruction manuals. This setting is usually twenty five feet and, when used with the average stop opening, will result in objects from six feet to infinity being in focus. In making closeups or in using speed lenses quite wide open, the focus *must* be accurate to be satisfactory and, in changing from a closeup scene to a long shot, the necessary change in focus should be observed. In some cases, when the lenses are exchanged in a hurry (to telephoto and back), it often occurs that the

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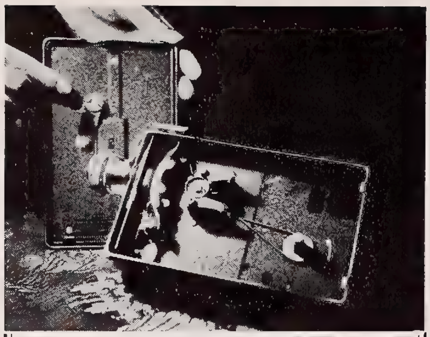

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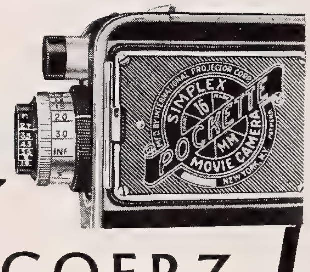

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lenses are not screwed to maximum depth, giving out of focus pictures.

Another condition noticed in many amateur films is *monotony of subject matter*. To avoid unnecessary editing and consequent film waste, the operator should ask himself, before making the exposure, if the event is worth while recording permanently. If it is, he should carefully adjust the lens diaphragm to take care of the exposure, set the focusing scale and then operate his camera for not less than ten seconds. This time may be estimated by counting from one to ten at ordinary speed while the camera motor is in motion. Shorter scenes do not give the observer time to thoroughly absorb what is taking place and longer scenes are apt to be monotonous unless there is plenty of action in the picture. Another method in avoiding monotony is to intersperse long and middle distance shots with closeups. As a matter of fact, the closeup is always highly important. It is noticeable in professonal pictures that closeups are freely used so the audience may know exactly what is going on. In our home films, except in the case of landscapes, closeups of our friends and pets are much more interesting than long shots, although a variety of scenes is desirable.

Another thing that has been observed, but which has no bearing on the quality of pictures made, is that a great number of movie makers send in the *wrong* roll of film for processing—sending in a reel that has not been exposed. This can be avoided by enclosing the exposed reel, immediately after removing it from the camera, in the cardboard box from which it was taken and marking the box with a number, initial or distinctive sign, or by writing the word "exposed." If the box is not handy, the metal container or the reel can be scratched with an X by using a coin or key or by writing upon it with a pencil. If this error were included in the list, it would be among the most common.

Because of the willingness and desire of manufacturers to cooperate with movie makers, and because of the activities of the Amateur Cinema League and of movie clubs, the general tendency is toward better amateur motion pictures and, as a matter of fact, these difficulties do not appear so often in the films of movie makers who have made use of these aids, but, of course, there are new enthusiasts every day, many of whom make these common mistakes and whom it is hoped this review will help.

## Amateur clubs

[Continued from page 253]

have included a demonstration of the new supersensitive Kodacolor film by Alfred Hargreave, the projection of *Fly Low Jack And The Game,* the projection of *Four Wheel Breaks* and *The Hero,* produced by the Silver Screen Players of San Francisco. Among the attractions recently offered by the 9.5mm. section of the club have been discussions of exposure and 9.5mm. title making and the screening of members' films. In addition to all its other activities, the San Francisco Club is now holding a contest for the selection of a club leader and a fifty foot picture contest. The dramatic section is working on a script for summer production. *Amateur Cinema News* is the title of the club's excellent monthly magazine.

**Los Angeles ■** The latest meeting of the Los Angeles Amateur Cine Club was held on a sound stage of the Fox Film Studios. Studio technicians demonstrated professional production and fifty members who brought their cameras photographed special scenes staged by Fox actors. Offerings of an earlier meeting included an address on the use of telephoto lenses; the projection of films demonstrating the unusual uses of telephoto lenses, including a reel of microscopic scenes made by the technical staff of the University of Southern California; the screening of films entered in the club's Uncut Film Contest in which contestants submit 100 ft. rolls of films just as they are returned when processed.

**Philadelphia ■** A talk on Kodacolor by H. P. Kelley, illustrated by the projection of Kodacolor films, was the chief attraction of a late April meeting of the Philadelphia Amateur Motion Picture Club. Other features were a demonstration of new lighting equipment and the screening of entries in the club's Film of the Month Contest. The first prize for these monthly contests is a 100 ft. roll of film and second is a 50 ft. roll.

**Interclub contest ■** The Philadelphia Amateur Motion Picture Club, the Metropolitan Motion Picture Club, the Hartford Amateur Movie Club and the Larchmont Cinema Club have entered the interclub contest. The Metropolitan Motion Picture Club has entered *Streams* by Charles J. Carbonaro, A. C. L., in the scenic class; *The Jam Of Jim Jones* by George A. Ward, A. C. L., and Frank Boylan, A. C. L., in the photoplay class; *A Summer's Day* by George L. Rohdenburg, M. D., A. C. L., in the Kodacolor class; *From Cane To*

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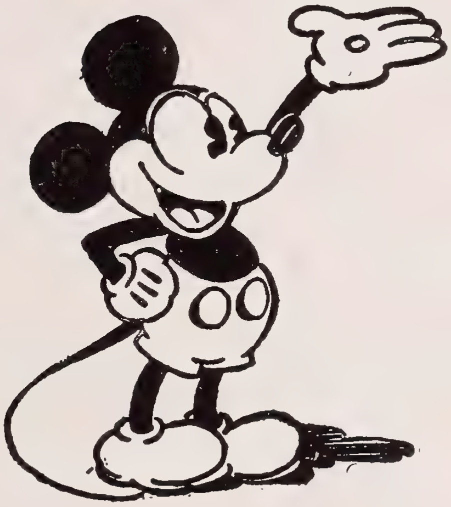

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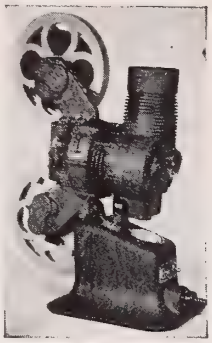

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H. W. Knight & Son, Inc., Seneca Falls, N. Y.

*Sack* by Hermann Danz, A. C. L., in the miscellaneous class. The Hartford Amateur Movie Club has submitted *Jasper Trails* by M. T. Hazen in the scenic class and *Water* by B. H. Blood, A. C. L., in the miscellaneous class. From the Philadelphia Amateur Motion Picture Club comes *Relaxation* by H. C. Axton for the scenic class and *Coquereaumont* by C. G. Bittner, A. C. L., for the miscellaneous class. The Larchmont Cinema Club submitted *A Newsreel* by George L. Kirstein for the miscellaneous class. The result of the final contest will be announced in the next issue of Movie Makers.

**Oakland** ■ At the last meeting of the Greater Oakland Motion Picture Club, plans for a summer contest were discussed. The present program is to open the contest to all films made by Oakland's amateurs during this summer. Edwin C. Rosenberg, A. C. L., is chairman of the committee. The meeting closed with the screening and discussion of members' films.

**San Jose** ■ The Camera Club of San Jose, Calif., a still camera club of long standing, has introduced programs of special interest to movie making members. At a recent meeting, members' films and *The Fall Of The House Of Usher* were projected, reports Nestor Barrett.

**Jersey City** ■ The feature of a recent meeting of the Hudson County Cine Club was the presentation of excellent Kodacolor pictures, made by Miss Dorothy Ohlsson. The club has added five new members to its roster. A public exhibition of members' work, to be described in a later issue of Movie Makers, was held in May.

**In France** ■ At the latest meeting of the *Club des Amateurs Cinéastes en France*, G. Gronostayski discussed the relationship between photography and cinematography and a projection program, consisting of *Winter Sports At Superbagnères* by M. Lavigne, *Algérie Et Maroc* by Jack Sagan, a film of Abbey Racine by M. Lefevre, *A Trip In Scotland* by Count de Failly, A. C. L., and a film of the Colonial Exhibition by M. Ficheux were presented. At an earlier meeting, the club was divided into production units, each with cameraman, director and actors. Each unit produced its version of a short scenario, *The Condemned In His Cell*, written by Jack Lemare. Other programs have featured the projection of *Night Effects* by MM. Gronostayski, *Cloud Effects* by M. Lowy, A. C. L., and vacation films by P. Boyer. Several other technical clubs and amateur production units have been recently formed in France.

## "So you're going abroad—"

[Continued from page 251]

observed at lovely Stockholm. The Midsummer Festival, June 23rd to 24th, is celebrated all over Sweden with traditional rites which, in themselves, would richly reward the traveler, though he saw nothing else of Sweden's lavish beauty and absorbing interest. At the beginning of July, there will be beautiful fetes in Dalecarlia, which I always think of as "the heart of Sweden" and try never to let any visitor to Sweden miss. The costumes there are superb (even on Sundays one gets a fine showing) and it is the countryside of Zorn.

In Spain, you'll find a fair and pageant of great possibilities from June 12th to 14th at Medina del Campo, in whose great castle Isabella of Castile died and Cesare Borgia was imprisoned. There's a typical Spanish fete at Segovia, June 24th to 29th, and much to delight the movie maker at Pamplona's Fete of San Fermin July 5th to 16th. Pamplona was built by Pompey's sons and it may have been citizens of Pamplona who were responsible for the annihilation of Charlemagne's rear guard at Roncesvalles. Valencia has a fair commencing with a battle of flowers on July 24th and there, a month later, you may film the Christians defeating the Moors all over again. Bullfights make wonderful movies and *pelota* games are swift enough for almost any speed lover. If you can get to Astorga, twenty eight miles from Leon, the headquarters of the Maragatos, on *Corpus Christi,* to see these curious people dance the *Canizo* in the arcaded *Plaza Mayo*, you'll have a film to be proud of. That whole northwest corner of Spain is a succession of charming pictures. The superb gardens at La Granja near Segovia are the scenes of fetes Aug. 24th to 27th.

In Holland, you should be in Middleburgh on Thursday morning for the Butter Market, in Alkmaar on Friday morning for the Cheese Market, at Staphorst on Sunday to see the delightful Friesland costumes and make a trip out from Giethorn in the section where communication is by small boats only.

If you are in Belgium the last Sunday in July, look out for the *Procession de la Pénitence* which has been celebrated since 1100 at Furnes, fifteen miles from Dunkirk.

France has so much for the movie maker that I don't know where to begin. Of the Brittany Pardons, there's Locrenan the 2nd Sunday and Pont l'Abbé the 3rd. Ste. Anne d'Auray comes July 25th to 26th, Quimper Aug. 15th to 17th. Carcassonne around July

14th is a great place to be with a movie camera. Market day at Saint-Jean Pied du Port in the Pyrenees is full of pictures. You might strike a *Pastorale*, a survival of the Moralities or Mysteries of the Middle Ages, around Lauleon in the Basque Country, or a wedding in the Valley of Ossau, east of Oléron. Mirépoix, on the route from Pau to Carcassonne, is so marvelous a setting that even ordinary folk, walking through its timber arcaded square, make a thrilling picture. The same is true of dozens of towns, like Cordes near Albi, Martigues, "the Venice of Provence" near Arles, Roquebrune above Monte Carlo and Eze on the Middle Corniche. A traveler who gets to Les Saintes-Maries for May 24th to 25th, any year, when the gypsies come from all over Europe to elect a queen and hold jousts, bull fights and horse races in her honor, will have a film anyone in the world may envy him. July 14th is a great time to be in Strasbourg or, even better, in such Alsace picture towns as Obernai.

Don't forget that the *Camarque*, the great delta of the Rhone, is full of "cowboys" (*gardiens*) who ride horses descended from the Arab steeds brought by Saracens in the 8th century. There the *rodeo* flourishes picturesquely.

The *Grandes Fêtes d'Arles*, at the end of June and beginning of July, should be triple starred by the movie maker; they are worth a great effort to attend.

Germany, always a paradise for the camera, this summer offers an exceptionally alluring lot of spectacles for the movie. The first fortnight of June, there's a Rhine festival at Wiesbaden. July brings festival plays in the fortress at Coburg of which Luther wrote, "a mighty fortress;" also the annual repetitions of the *Kinderzeche* at Dinkelsbuhl; the Thirty Years War Play at Nordlingen, when the old walled town turns the clock back three centuries; the Living Chess pageant at Schreiberhau in the "Giant Mountains" of Southern Silesia, near the Czech border, northeast of Prague; Stuttgart has a costume parade on July 30th which ought to be rich in Black Forest types, and there's one on July 31st in the Spreewald, that exceedingly picturesque district between Berlin and Dresden, where the Wendish people have preserved so many of their peculiar ways, and the country is a network of waterways. Nuremberg has festival performances Aug. 25th to 27th in connection with the 300th anniversary of Gustavus Adolphus's death. And there'll be the always lovely plays at Weissenburg near Nuremberg. Anything that happens in a town like Hildesheim is bound to make an enchanting picture.

I've not mentioned a tenth of the opportunities but this sort of thing gives the amateur his great chance of shooting a gorgeous production at small cost and of adding something of wide interest and definite value to his library of worthwhile travel films, for which there is a rapidly increasing audience as projectors come to be an essential part of the equipment of homes, schools, clubs, hospitals and many other places.

## Educational films

[Continued from page 254]

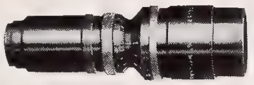
keep the biological photographer posted on the latest developments in photographic technique, and the proper use of equipment and materials in relation to the biological sciences. It will contain articles by authorities in the fields of biological photography which will tell, in simple language, how to obtain in the easiest possible manner what are ordinarily considered difficult pictures. The subjects of clinical and gross photography, microcinematography and natural color processes will be fully discussed and the projection of sound and silent motion pictures will be given consideration. Anyone wishing a sample copy of the first issue may write to the editorial office at 519 East Lombard Street, Baltimore, Md.

## June boon

[Continued from page 256]

When graduation exercises are held in well lighted halls, the new supersensitive "pan" should always be used and results can almost be guaranteed. In such places, one can usually find a point of vantage from which interesting and worth while angle shots can be made. Daylight illumination of such places is too rare to warrant discussion here. When the gathering is in a chapel or cathedral like and dimly lit auditorium, the best advice about shooting is *don't*. Despite the remarkable sensitiveness of super pan, there still are exposure thresholds it cannot cross.

The last condition above mentioned is the one which applies most generally to weddings but here, because of the more personal nature of the occasion, extra illumination may often be placed at strategic points without eliciting serious protest. Up to a short time ago, this procedure was usually followed with fear and trembling because the heavy current drain of high wattage lamps created a constant threat of blown fuses, with consequent absence of all light and possibly a mute organ besides. Now, however, this fear is dispelled by the new photoflood lamps which draw relatively little current and which, when overloaded on an ordinary 110 volt line, burn for about two hours with a brilliancy nearly equal in intensity to that of the old familiar 500 watt



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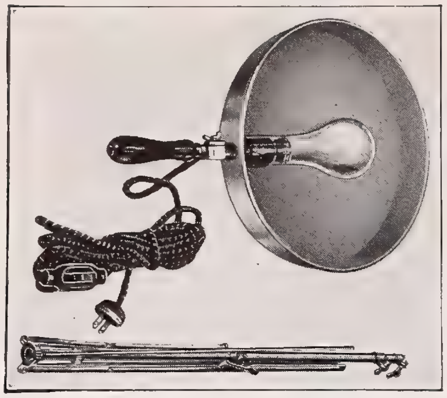

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lamp. True, their life is comparatively short but their cost is little and, after all, two hours of actual filming time is considerably more than the average requirement for a single session of filming. For appropriate closeups, both personality and atmospheric, a simple auxiliary lighting setup of these bulbs might even be arranged in the vestry.

A perennially favorite wedding shot is that of the bridal party emerging from the church. Assuming this to be a daylight shot, it is a good idea to dispose a few photoflood lamps in reflectors at suitable points about the church vestibule, rather high, if possible, and all directed away from the camera toward the path which the party must traverse to reach the door. Of course, the lamps must be out of the line of sight of the camera. Such an arrangement, properly set up, will help to overcome that all too frequent effect of persons emerging from a dungeon rather than from a church auditorium.

## A thesaurus of tricks

[Continued from page 255]

camera is tipped to correspond, so that, at all times, the subject will appear to be vertical when seen through the viewfinder. The screen result will be startling and, if long continued, the audience should be supplied with some efficacious cure for seasickness.

**Vanishing Americans** ■ A variation of this auto or train thrill is to have a subject run toward and jump over a camera placed on the ground and tilted slightly upward. The resulting effect on the screen is that the runner seems to have jumped in the air and vanished into space without leaving a trace.

## The clinic

[Continued from page 257]

**Filming vehicles** ■ This title does not refer to the making of cinematic studies of wagons, carts or cars but rather to the means which amateurs sometimes use to produce, on the screen, the interesting effect secured when the camera itself is moving, as in scenes taken from a car or train. The most vexing problem is that of keeping the camera steady. This is next to impossible when the camera is held in the hand in shooting from an automobile. A tripod seems to help some but it is most important that the road be smooth and free from bumps or hillocks. Don't shoot close objects passing by at right angles to the direction of motion; this is equivalent to a rapid hand "panoram" and will only result in a blur. Shoot, as nearly as possible, parallel to the direction of motion, straight ahead or straight to the rear or at a near angle thereto. The road of steel upon which a railway coach travels is more uniform but the same precautions should be observed. Shots from the observation platform are best and, if one desires to give the impression of *traveling* ahead on the screen, the camera may be held upside down. League director W. E. Kidder writes, "I make wide use of the twenty four and thirty two camera speeds when the camera itself is moving. In an automobile or railway train, this greatly improves the picture, at the same time giving more film in a given time." This is undoubtedly a great aid in such shooting, as it will be found to "iron out" the jerks noticeably.

**Asked and answered** ■ *Question:* In picking out frames for enlargement, what qualities should I look for so as to get the best results? *Answer:* The question is well put and, if more amateurs would inspect their pictures for technical quality in enlarging rather than to pick out a picture simply for its emotional appeal, there would be more satisfaction in this field. The qualities in a 16mm. frame that will give a good enlargement are first, that it shall be correctly exposed, second, correctly focused and, third, that it shall be of a subject which did not exhibit rapid movement with respect to the camera. Incidentally, pictures taken from a tripod usually make the best enlargements.

## Breaking down the plot

[Continued from page 252]

than that preceding and slightly less dramatic than the one to follow until the high point is reached in the climax or denouement. Following each crisis, there must be a drop to the starting scene in the next sequence and, in good practice, this start is of slightly higher dramatic value than the start of the preceding sequence, just as its apex must possess greater value than the previous crisis. The best story outline would reveal a graph suggestive of a sawtoothed line in which each peak is a trifle higher than the last and each valley a few points above the last. Finally the highest peak, the climax, is reached, followed by a quick drop of falling action to the close. Often study will show that a sequence is out of place or that it can add greater strength to the story if inserted elsewhere.

For example, in the plot already suggested, if it is decided that Mary will marry John, it might be effective to have a scene in which Henry shows his unworthiness. If this is seen before Mary almost accepts him, it will benefit the story more than if it follows, for then all the

[Continued on page 273]

# Closeups—What amateurs are doing

JAMES W. MOORE

■ Through special arrangement by League headquarters with the management of the Chrysler Building in New York City, A. C. L. members will now be allowed to take movies from the Chrysler Tower, an outstanding vantage point for scenic filming of the city. This unusual privilege has been courteously granted by Chrysler Tower to League members exclusively, and movie making visitors to the Tower are asked to present membership cards for their identification. In making this announcement of a new and splendid filming opportunity, Movie Makers cannot urge too strongly a courteous respect for such simple safety regulations of filming from the Tower as may be set up by its directors.

■ In line with the above announcement comes the news that all restrictions on photography have been removed at the Empire State Building.

■ If you want to record just how a praying mantis looks when biting a wing from a grasshopper, follow the filming advice of W. T. McCarthy, A. C. L., Brooklyn, N. Y., and author of *Garden Closeups* in this issue. Eight hundred feet of his garden films screened at League headquarters showed, in remarkable telephoto closeups, this climax to a drama of bees, wasps, hornets and spiders among backyard flowers.

Russell T. Neville

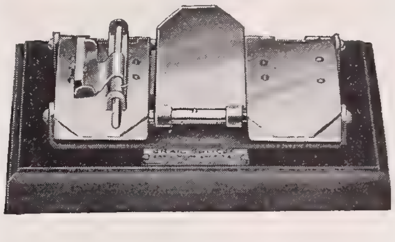
Hidden beauty in cave films

■ Mail addressed simply to "The Caveman" has reached Russell T. Neville, A. C. L., Kewanee, Ill., who, in exploring and photographing more than one hundred twenty five caverns throughout the United States in fifteen years of subterranean adventure, has traveled over a thousand miles in the cellars of the world. Mr. Neville's movie making has been as thrilling as it has been unusual. All lighting has been from flares, burnt a half dozen at a time. Air drift and possible ventilation were always determined in advance but more than once a swirling cloud of smoke and fumes nearly put the final fadeout on his filming. His expedition into Old Salts Cave, Kentucky, reached to caverns never before seen by white explorers and required over fifty one hours underground, a record in the Kentucky cave country. On all of his trips and as active aids in his filming, Mr. Neville has been accompanied by his daughter and sister, who are, in his words, "good cavers."

■ A new and wonderful breed of chickens was discovered recently in Guymon, Okla., when Cam S. Wilmeth, A. C. L., of that city, helped to entertain a meeting of two hundred poultrymen. Here was the formula: "Take liquid water colors, a nice warm room and lots of old rags; heat colors to lukewarm degree, grab chick and dunk. Put chick on paper or rags in sunny place to dry. To make some fancy birds, place thumb and fingers firmly over the chick's head and dunk. Where fingers were, colors do not reach. Result, a baldfaced bird!" Then came the camera loaded with Kodacolor and, in a few minutes, there was recorded a flock of chickens stranger than the "purple cow." At the screening, the two hundred poultrymen took the bait, hook, line and sinker, and begged to know the secret of this colorful new breed. Cam finally told them.

■ Located in New York City, which seems a pretty humdrum place at times, League headquarters is often surprised and thrilled at the distribution Movie Makers gets around the face of the earth. For example, a copy on a news stand in Dar-es-Salaam, East Africa, caught the eye of Elmer A. Quist and brought him into League membership. And H. W. Corbin, A. C. L., in Chivela, Mexico, writes to say, "There is always an open house for any fellow members who care to come down for some real shots of tiger hunting." Also, Pierre de Closey, from Double Bay, Sydney, Australia, reports production of a film of the *real* Australia, designed to show that kangaroos do not roam the alleged one main street of Sydney, as in the popular opinion of strangers to the Commonwealth. Likewise, two Scotsmen, Ranald MacDonald, A. C. L., Upper Assam, India, and George R. Stevenson, Sarawak, Borneo, D. E. I., write they are raising tea and drilling for oil, filming as they go.

■ The Amateur Cinema League offers its sincere sympathy to the French members of our international association and to the French readers of Movie Makers on the occasion of the death by assassination of the chief of the French nation, M. Paul Doumer, president of the French Republic.



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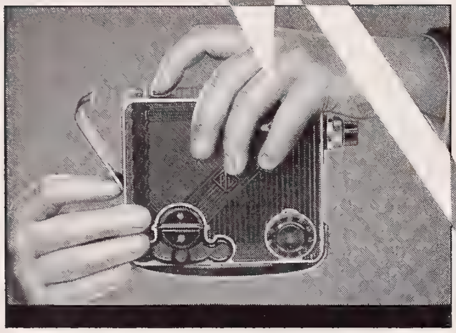

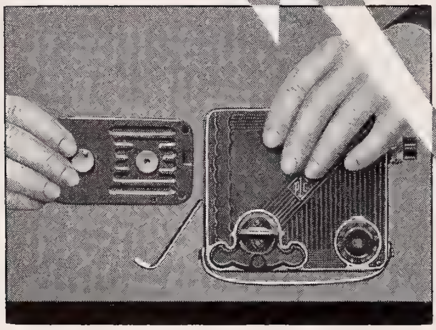

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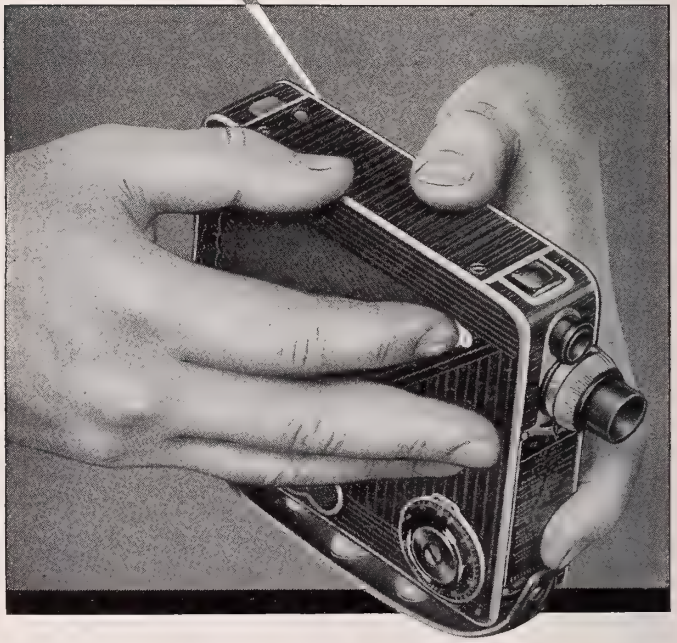


NEW MODEL C SIMPLEX POCKETTE CAMERA is the thinnest, smallest camera of its type, weighing only 37 ounces. It has no protruding parts with the exception of its new and highly efficient F.3.5 Kodak Anastigmat lens. It uses a 50-foot Eastman film magazine and is equipped with a variable speed indicator, single picture control, exclusive double spring motor, automatic stop device and unique pilot pin to insure "rock-steady" pictures, similar to professional cameras . . . . . . . . **$50**

## Breaking down the plot

[Continued from page 270]

spectators will be certain that Henry is a cad and not worthy of Mary.

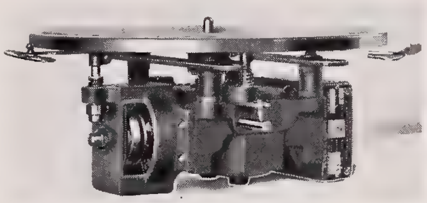
One important point is to know where to begin the script. The story of Mary might start by showing the three as child playmates, follow them through their school days and carry on interminably. But the real story is the story of the selection. What goes before is merely the premise and it can and should be told in a single short sequence. In the same way, a story should end as quickly as possible after the big moment. When Mary decides to marry John, nothing else of importance can happen in this plot. John may turn out to be a drunkard. Henry may commit suicide. That's all part of another story, unless you reframe your plot. When Mary decides to marry John, the story interest ends. The story itself should end at the same time.

## News of the industry

[Continued from page 261]

cover carrying case. The turntable easily fits into one of the covers. Of the amplifying system, no more need be said than that it is of the high standard developed by long specialization in this field. Loudspeaker and amplifier, together with extension cords, fit into a second carrying case.

**Sound table** ■ Amateurs who are interested in securing the excellent atmosphere which a well chosen sound accompaniment can give to the projected motion picture will wish to investigate the turntable and motor which has recently been marketed by the General Industries Company, of Elyria, Ohio. The device sells for a very reasonable price, considering its advantages. Among these we may note that this motor, which is called the "Green Flyer," has two speeds, one for 78 r.p.m. records and one for 33 1/3. The latter are to be had in the long playing variety and may be so chosen as to give a musical accompaniment lasting for the duration of the 400 foot reel. The motor is well and compactly built and, in combination with the special, lead balanced turntable which is furnished, has been found to give an excellent reproduction of both types of records. It may be mounted in an existing phonograph in place of a spring or other motor or may be used separately. Of course it is necessary to use an electrical pickup and amplifier in conjunction with this turntable for the proper reproduction of sound.



Green Flyer plays 33 1/3 and 78

## Featured releases for home and school

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

■ BELL & HOWELL CO., Chicago, Ill. Filmo library releases for June include the following sound on disc films: *Fighting Legion,* 7 reels, with Ken Maynard; *Trailing Trouble,* 6 reels, with Hoot Gibson; *Mountain Justice,* 7 reels, with Ken Maynard; *Roaring Ranch,* 7 reels, with Hoot Gibson; *Arabian Knights,* 2 reels, with Slim Summerville; *Stop That Noise,* 2 reels, with Sunny Jim; the following all star 2 reel films, *All For A Lady, Schoolmates, Graduation Daze; Hotsy Totsy,* 1 reel, with Benny Rubin; and four, 1 reel cartoons of Oswald, The Lucky Rabbit, *Africa, Alaska, Mars* and *China.*

■ EASTMAN KODAK CO., Rochester, N. Y. The most recent *Cinegraphs* featured in a large list of splendid films are: 800 foot films, Our Gang in *High Society,* Charley Chase in *Mighty Like A Moose,* Laurel and Hardy in *Do Detectives Think,* Clyde Cook in *Starvation Blues;* 100 foot films, Laurel and Hardy in *There Was A Time,* Our Gang in *The Haunted House,* Charley Chase in *One Driver Is Plenty,* Our Gang in *Mickey Has Guests,* Charley Chase in *Why Those Teeth,* Laurel and Hardy in *Graveyard Nights.* A 400 foot reel of the 1932 Winter Olympics is being featured and a new catalog of *Cinegraphs* has been announced.

■ EMPIRE SAFETY FILM CO., N. Y C.. Sport, scenic, comedy and educational films are offered in the catalog of this company.

■ H. C. FILM SERVICE, Detroit, Mich. *Boats of The Great Lakes,* 100 feet, showing boats of all types including large Lake freighters and the Soo locks, is featured in this library.

■ HASELTON, GUY D., Hollywood, Calif. *Big Trees Of The Yosemite.* 200 feet is the latest attractive scenic film offered by the maker of *On The Waves At Waikiki.*

■ HOLLYWOOD FILM ENTERPRISES, Inc., Hollywood, Calif. Five 100 foot films of air thrills, by Elmer G. Dyer, *The Dog Fight, Air Stunts, Bailing Out, Dead Stick Landing,* and *Flying The Mail,* are offered on the Cine Art listing as well as a 400 foot film, *With China At The Front,* an unusual record of the recent conflict at Shanghai.

■ KODASCOPE LIBRARIES, New York City. *His Marriage Wow,* with Harry Langdon, *From Hand To Mouth,* with Harold Lloyd and Mildred Davis, *Two Wagons—Both Covered,* with Will Rogers, and *Prudence,* with Max Davidson, are the offerings of this library for June.

■ REYNOLDS, ERNEST M., Cleveland, Ohio. Featuring *Pixy Pictures,* 25 feet in length and suitable for cutting into personal movies or for children's use, this library also offers a variety of Gold Seal pictures of 100 feet. A catalog is available.

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L. B. Wheaton, 368 Main St.

*(Continued on page 276)*

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### MICHIGAN

Bay City: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
Detroit: ***CLARK CINE-SERVICE,*** Rm. 203-4, Professional Bldg., 10 Peterboro.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.; 156 Larned St.
***H. C. FILM SERVICE,*** 12191 Ilene Ave.
J. L. Hudson Co., Dept. 290.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Camera Shop, Inc., 16 Monroe Ave.
Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Jackson Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich Bros. & Co., 301 Genesee

### MINNESOTA

Duluth: Eastman Kodak Stores Co., 330 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave .
National Camera Exchange, 5 S. Fifth St.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

### MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
Hanley's Photo & Radio Shop, 116 E. 10th St.
Plaza Camera Co., 4707 Central St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.

### NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O. St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.
J. G. Kretschmer & Co., 1617 Harney St.

### NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

### NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Hawthorne: Hawthorne Home Movie Service, 52 MacFarlan Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Kearny: Kearny Prescription Pharmacy, 238 Kearny Ave., cor. Bergen Ave.
Lakewood: Artists Photo Service, 19 4th St.
Maplewood: John H. Osmun, 174 Maplewood Ave.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Morristown: Ajemian Camera Shop, 35 South St.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Mortimer's Photographic Stores, Inc., 317 Park Ave.
Ridgewood: Chapman Sales & Service Co., Inc., 56 Godwin Ave.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 35 Newkirk Ave.
Union City: Heraco Exchange, Inc., 611 S. Bergenline Ave.
Vineland: Robbins Photo Service, Inc., 615 Landis Ave.
West Englewood: C. M. Vanderbilt, Inc., 374 Briarcliffe Rd.
West New York: Rembrandt Studio, 526 "d" Bergenline Ave.

### NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail".

### NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
F. E. Colwell Co.. 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
Brooklyn: Abraham & Straus, Inc., Dept. 120, Fulton and Hoyt Sts.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
***J. NAVILIO,*** 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Goshen: T. H. Finan.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Artist's Photo Service, 219 Huguenot St.
Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Adam Archinal Corp., 350 W. 56th St.
Bloomingdale's, Lexington Ave. at 59th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
***ABE COHEN'S CAMERA EXCHANGE,*** 120 Fulton St.
***COLUMBUS PHOTO SUPPLY,*** 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue
Fotoshop, Inc., 136 W. 32nd St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Hecker's Camera Store, 1519 Amsterdam Ave.
Herbert & Huesgen Co., 18 E. 42nd St.
Leonard F. Kleinfeld, 146 West St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
***LUMA CAMERA SERVICE, Inc.,*** 302 W. 34th St.
Marcus Photo Service, 1170 St. Nicholas Ave.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Mogull Bros., 1944 Boston Rd.
New York Camera Exchange, 109 Fulton St.
Y. Nomi, 174 W. 95th St.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, Inc., 368 Lexington Ave.
***RAB SONS,*** 1373 Sixth Ave.
Frank Tanham & Co., Inc., 9 Church St.
G. Tankus, 837 Seventh Ave.
***WILLOUGHBYS,*** 110 W. 32nd St.
Pelham: Kolf & Crawford, 129 Wolf's Lane.
Poughkeepsie: Marshall's Gift Shop, 341 Main St.
Rochester: Marks & Fuller Co., 36 East Ave.
Sibley, Lindsay & Curr Co., Camera Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Edwin A. Hahn, 223-225 Columbia St.
Lincoln Photo Service, 1136 Lincoln Ave.
White Plains: Cooper Bros. & Co., Inc., 56 Main St.
Yonkers: Joseph F. Blatzheim, 4-6 Riverdale Ave.

### NORTH CAROLINA

Charlotte: The Rendezvous, 317 S. Church St.
W. I. Van Ness & Co., 213 Tryon St.

### OHIO

Akron: Pockrandt Photo Supply Co., 16 N. Howard.
Canton: Roth & Hug Co., 539 N. Market Ave.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 416½ Main St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Public Square.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Don McAlister, 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Shea & Williams, 2028 E. Third St.
Findlay: Day Radio Shop, 111 E. Sandusky St.
Lima: Hunter Drug Store, Lima Trust Bldg., 49 Public Sq.
Portsmouth: F. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
A. C. Saunders, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

### OKLAHOMA

Oklahoma City: H. O. Davis, 106 S. Hudson St.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.

### OREGON

Cottage Grove: Nelson Electric Shop.
Eugene: Stephenson's, Inc., 1016 Willamette St.
Pendleton: Floyd A. Dennis.
J. T. Snelson, 608 Garden St.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman-Wolfe & Co., Kodak Dept.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

### PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1026 Peach St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: F. W. Buchanan, Dibert Bldg.
Johnstown News Co., 115 Market St.
Lancaster: Darmstaetter's, 59 N. Queen St.
Philadelphia: G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Haussmann's Pharmacy, 6th and Girard Ave.
Home Movie Studio, 20th and Chestnut Sts.
Klein & Goodman, 18 S. 10th St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts., Dept. 201.
George W. Tegan, 420 E. Mt. Airy Ave.
John Wanamaker, Dept. 56.
Williams, Brown & Earle Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Reading: W. F. Drehs, 541 Court St.
Scranton: Jermyn Bros., 205 N. Washington Ave.
Scranton Home Movies Library, 316 N Washington Ave.
Shamokin: Jones Hardware, Sporting Goods Dept., 115 E. Independence St.
Goods Dept., 115 E. Independence St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

### RHODE ISLAND

Newport: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.

### TENNESSEE

Chattanooga: Englerth Photo Supply Co., 722 Cherry St.
Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church St.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

### TEXAS

Abilene: W. C. Cosby, 249 Pine St.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co,, 1610 Main St.
El Paso: Don Thompson, Inc., 308 E. San Antonio St.
Fort Worth: Chas. G. Lord Optical Co., 704 Main.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 209 Alamo Plaza.

### UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 S. Main St.

### VIRGINIA

Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.

### WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Pasco: New Pasco Drug Co.
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Spokane: John W. Graham & Co., Dept. 4, 707-11 Sprague Ave.

Joyner Drug Co., Howard & Riverside Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.
Wenatchee: Wheeler's Photo & Gift Shop, 33 N. Wenatchee Ave.
Yakima: Yakima Book & Stationery Co., 19-21 South Second St.

### WEST VIRGINIA

Charleston: S. Spencer Moore Co., 118 Capitol St.
Wheeling: Twelfth St. Garage, 81-12th St.

### WISCONSIN

Bloomer: Dettloff's Pharmacy.
Fond du Lac: Huber Bros., 36 S. Main St.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 737 Milwaukee St.
Photoart House of Milwaukee, 220 Wells St.
Oshkosh: ***Coe Drug Co., 128 Main St.***
Waukesha: Warren S. O'Brien Commercial Studio, 353 Broadway.

## UNITED STATES POSSESSIONS

### CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

### HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort Street.

### PHILIPPINE ISLANDS

Manila: Denniston, Inc., 123 Escolta.

## OTHER COUNTRIES

### AFRICA

#### *Cape Province*

Cape Town: Kodak (South Africa) Ltd., "Kodak House, "Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

#### *Natal*

Durban: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

#### *Transvaal*

Johannesburg: Kodak (South Africa) Ltd., "Kodak House," Rissik St.

### SOUTH AFRICA

Johannesburg: City Photo House, 52 Kerk St.

### ARGENTINE

Buenos Aires: Casa America Lda., S. A., Avenida de Mayo 959.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

### AUSTRALIA

#### *New South Wales*

Sidney: Filmo Stores, "Berk House," 76 William St.
Kodak (Australasia) Pty., Ltd., 379 George St.

#### *Queensland*

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

#### *South Australia*

Adelaide: Kodak (Australasia) Pty., Ltd.. 37 Rundle St.

#### *Tasmania*

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

#### *Victoria*

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
McGill's Authorized Agency, 179 Elizabeth St.

#### *West Australia*

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

### AUSTRIA

Vienna: Siegfried Wachtl. VII Neubaugasse 36.

### CANADA

#### *Alberta*

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

#### *British Columbia*

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.

#### *Manitoba*

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Film & Slide Co. of Canada, Ltd., 205 Paris Bldg., Portage Ave.

#### *Ontario*

Hamilton: W. E. Hill & Bro., 90 W. King St.
Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News. Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
***Eastman Kodak Stores, Ltd., 66 King St.***
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.
Film & Slide Co. of Canada, Ltd., 156 King St., W.
Lockhart's Camera Exchange, 29 Richmond St., W.

#### *Quebec*

Montreal: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
Film & Slide Co., of Canada, Ltd., 104 Drummond Bldg.
Gladwish & Mitchell, 7 Cypress St.
Home Films, Ltd., 1440 St. Catherine St., W.

#### *Saskatchewan*

Regina: Regina Photo Supply, Ltd., 1924 Rose Street.

### CHILE

Santiago: Casa Heffer, Calle Estado 242.

### CHINA

Hong Kong: Pharmacy, Fletcher & Co., Ltd., 26 Queen's Rd., Central.
Shanghai: Chiyo Yoko Photo Supplies, 393 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 381 Nanking Road.

### CZECHOSLOVAKIA

Prague: Emil Wachtl, Specialists in Cynecameras, Senovazuna, 8 and Narodni tr. 26.

### DENMARK

Copenhagen: Kodak Aktieselskab, Ostergade I.
Kongsbak and Cohn, Nygade 2.
S. Skotner, Amalievej 14

### EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pasha St. and Ramleh Sta.

### ENGLAND

Blackburn: E. Gorse, 86 Accrington Rd.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: F. J. Bedson, 50 Widmore Rd., Bromley.
Kingston-on-Thames: *Durbins,* 24 Market Pl.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Wallace Heaton, Ltd., 84 Aldersgate.
E. C. 2: Wallace Heaton, Ltd., The Arcade, Liverpool St.
59 Cheapside.
E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
E. C. 4: Wallace Heaton, Ltd., 91-94 Fleet St.
N. 13: Camera Craft Ltd., Camera Corner, Palmers Green.
N. W. 11: Photographia; 873 Finchley Rd., Golders Green.
S. E. 6: A. O. Roth, 85 Ringstead Rd., Catford.
S. W. 1: Kodak, Ltd., 96 Victoria St.
Service Co., Ltd., 289 High Holborn.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
W. C. 2: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
W. 1: Bell Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St., 4 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28 A Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Kodak Ltd., 32 Grainger
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

### FRANCE

Paris: M. Assemat, 95 Rue des Petits-Champs, I.

### GERMANY

Berlin: Romain Talbot, Fraunhofer Str., 14, Charlottenburg 2.

### HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361. W.
Den Haag: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred Hendriklaan 196.
Groningen: Capi, 3 Kleine Pelsterstraat.
Nijmegen: Capi. 13-17 van Berchenstraat.
Capi, Broerstraat 48.

### HUNGARY

Budapest, iv: Pejtsik Karoly, Varoshaz, U-4.

### INDIA

Ahmebabad: R. Tolat & Co., Bawa's St. Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Road.
Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
M. L. Mistry & Co., 46 Church Gate St., Fort.
Calcutta: Photographic Stores & Agency Co., 154 Dhuramtolla St.
M. L. Shaw, Ltd., 7c Lindsay St.

### ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (29).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

### JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Fukada & Co., 2 Chome Kitakyutaro Machi, Higashiku.
Shueisha, 25, Kitahama 4 Chome, Higashiku.
T. Uyeda & Co., No. 4 Junkeimachi Shinsaibashi-suji Minami-ku.
Tokyo: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi.

### MEXICO

Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Kodak Mexicana, Ltd., Independencia 37.

### NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-172 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Waterworths, Ltd., 705 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Prince St.
Greymouth: L. A. Inkster, Mawhera Quay.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
Te Aro Book Depot, 64 Courtney Pl., Gas Company's Bldg.
Waterworths, Ltd., 216 Lambton Quay.

### NORWAY

Oslo: J. L. Nerlien A/S Nedre Slotsgate 13.

### PERU

Lima: Importaciones Americanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

### SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.
Paisley: J. Lizars, 27 High St.

### SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

### SPAIN

Barcelona: Catalonia S. A., Ronda San Pedro 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol. 4.
Avenida Conde Penalyer 21.

### STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.
Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio and Photo Co., 39 High St.

### SUMATRA

Medan: Y. Ebata & Co., 69 Kesawan.

### SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.

### SWITZERLAND

Basel: Wilhelm Dierks, Friestrasse 74 (Sodeck).
H. Strubin & Co., Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Winterthur: Alb. Hoster, Marktgasse 57.
Zurich: Ganz & Co., Bahnhofstrasse 40.
M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
Zulauf and Co., Bahnofstr. 61.

### VENEZUELA

Maracaibo: MacGregor & Co., Apartado Postal No. 197.

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HARRY LANGDON in *HIS MARRIAGE WOW* is in the mood of the month and Squire Koda gladly pins a rose on this one. He says that the law in *PRUDENCE*, featuring MAX DAVIDSON, must be city law and that it wouldn't get by in his court. He wants to disbar the lawyer in *FROM HAND TO MOUTH*, with HAROLD LLOYD and MILDRED DAVIS. WILL ROGERS in *TWO WAGONS, BOTH COVERED* has more fun with the Rockies than a movie amateur with his Cine-Kodak upside down.

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Eastman Kodak Company, Rochester, N. Y.

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Super-sensitive
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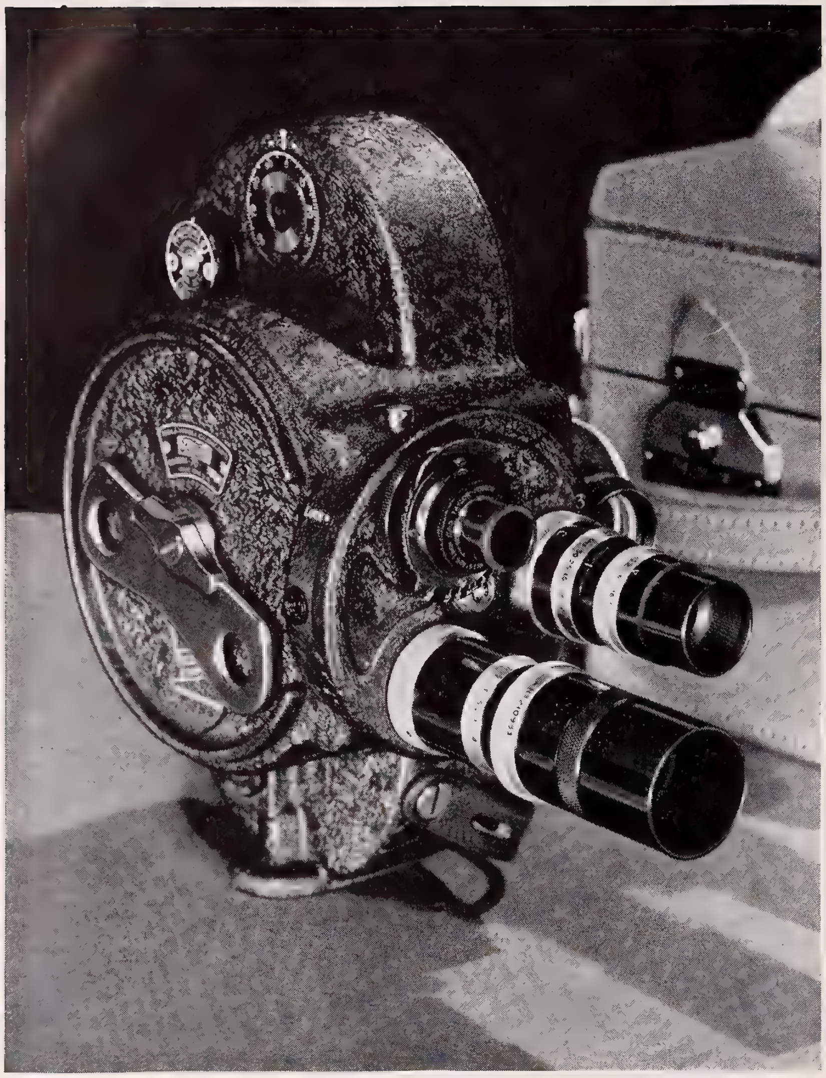
Safety Film
Eastman Kodak Company
Rochester N.Y.

EASTMAN Super-sensitive Kodacolor Film unfolds new and inviting opportunities for the making of full color movies on dull days or in open shade as well as in direct sunlight. Eastman Super-sensitive Kodacolor Film is priced the same as the original Kodacolor Film (now discontinued)—$9 for the 100-foot roll; $4.75 for the 50-foot roll.

Kodacolor
Super-Sensitive
Safety Film
Eastman Kodak Company
Rochester N.Y.

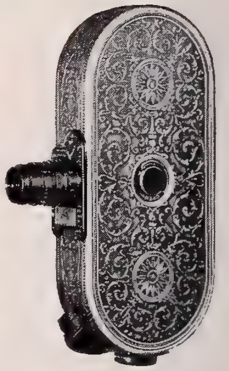


# Only a *fine camera* can take fine movies

- *Filmo 70-D. Versatile, rugged, the master of all personal movie cameras. Seven speeds . . . Three-lens turret head . . . Variable viewfinder . . . Critical focuser if desired. In beautiful Sesamee-locked Mayfair case, $245 and up.*

• • •

- *Filmo 75. Compact, light weight, handsome. A fine camera by itself . . . and the ideal SECOND camera for Kodacolor. Priced at only $92, or $99.50 with case. Completely equipped for Kodacolor, case included, only $149.50, the lowest priced color movie camera.*



## *This vacation take along a FILMO . . .*

The old nursery rime of Simple Simon fishing for whales in too shallow water has an apt application today. In 1932 as always, the results in any line can be no better than the equipment used.

Experienced movie makers know that FILMO Personal Movie Cameras and Projectors mean fine movies because they are fine equipment . . . built by Bell & Howell, for 25 years makers of the cameras used in professional studios . . . built not just to sell but to assure the best possible pictures on the screen.

Make sure of bringing back, from this year's vacation, movies that will be a joy to see and to show your friends. Take along a FILMO. See the nearby FILMO dealer. Or send the coupon for our book of 1932 personal movie making equipment: "What You See, You Get." Bell & Howell Co., 1843 Larchmont Ave., Chicago; New York, Hollywood, London (B & H Co., Ltd.) Est. 1907.

BELL & HOWELL

# FILMO

*Personal Movie Cameras and Projectors*

Made by the world's leading manufacturers of finest quality professional and personal motion picture equipment.

BELL & HOWELL Co., 1843 Larchmont Ave., Chicago
Please send me your book on personal movie making equipment: "What You See, You Get."

Name..........................................

Street Address..........................................

City.......................... State..........

PROFESSIONAL RESULTS WITH AMATEUR EASE

# MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

JULY, 1932

25c

AMATEUR CINEMA LEAGUE, Inc.
105 West 40th Street
New York, N. Y., U. S. A.

Date ..................

I wish to become a member of AMATEUR CINEMA LEAGUE, Inc. My remittance for $................ made payable to AMATEUR CINEMA LEAGUE, Inc., is enclosed in payment of dues. Of this amount, I direct that $2 be applied to a year's subscription to MOVIE MAKERS. (To *nonmembers*, subscription to MOVIE MAKERS is $3 in the United States and possessions; $4.00 in Canada; $3.50 in other countries.)

MEMBERSHIP .............. $5 a year (CANADA $6)

LIFE MEMBERSHIP ................ $100 in one payment and no further dues.

Name .................. .......... Street ................

City ................. State .............. Country.........

One of the Amateur Cinema League's animated leaders is free with this membership. Please state width you wish—16mm.—9.5mm.—35mm.
JL-32

# Tools plus knowledge are the essentials to accomplish anything

ELSEWHERE in this number of MOVIE MAKERS the tools of amateur movie making are offered by its advertisers. They are excellent tools, made by high grade companies and capable of serving you well and long. But they are tools and they will serve you best if you know how to use them to bring the best from them.

The Amateur Cinema League steps into the picture here. It provides you, at a remarkably low cost—actually less than your first hundred feet of film—with access to the knowledge that every movie amateur should have to carry on this fruitful hobby with complete satisfaction.

The League gives you personal and special answers to all of your movie making problems by letters that are individual and not forms. We have consultants whose business it is to give you what you want and request. MOVIE MAKERS comes to you every month as a part of your League membership. Bulletins are published periodically which you may receive for the asking and that are given to none but members.

To obtain these services, new arrivals in movie making are flocking into the League every month. Have you floundered a bit and would you like the help that they are getting? It can be yours at a very inexpensive figure.

Five dollars a year

# AMATEUR CINEMA LEAGUE, INC.

105 West Fortieth Street

New York, New York, U. S. A.

JUN 28 1932
283
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# MOVIE MAKERS

**The magazine of the Amateur Cinema League, Inc.**

## Contents Volume VII July, 1932 Number 7

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Editor
ARTHUR L. GALE

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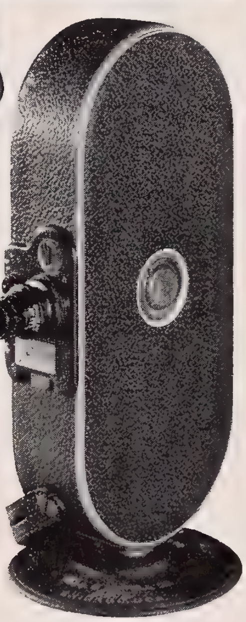
RUSSELL C. HOLSLAG ........ *Associate Editor*
JAMES W. MOORE ........ *Assistant Editor*
ALEXANDER DE CANEDO ........ *Art Editor*

# IN 1932 AS IN THE PAST

# FILMO

## is the camera for those who love *fine things*

• *Filmo 70-D. Versatile, durable, the master of all personal movie cameras. Seven speeds . . . Three-lens turret head . . . Variable viewfinder . . . Critical focuser if desired. In beautiful Sesamee-locked Mayfair case, $245 and up.*



• *Filmo 75. Compact, light weight, handsome. A fine camera by itself . . . and the ideal SECOND camera for Kodacolor. Priced at only $92, or $99.50 with case. Completely equipped for Kodacolor, case included, only $149.50, the lowest priced color movie camera of 100-foot capacity. Filmo Projectors, $150 and up.*

THERE are people who love fine things for their very fineness. People who seek only the worth-while, the enduring, in their working lives and in their leisure-time amusements. People who, because their tastes are fine, demand quality and permanence in the things they buy and use.

These people make up the bulk of the growing army of personal movie enthusiasts. For among healthful and worthwhile amusements, what finer one can be found than to make and show movies of one's growing children, travels and vacations, out-door sports.

For these people, Filmo is made. Because they demanded fine equipment for a fine purpose, Filmo from the beginning has been so well constructed that *no Filmo has ever worn out;* so precisely and carefully engineered that it has inevitably meant *better movies.*

For these people, the fineness of Filmo is maintained. In these times, as in the past, notwithstanding passing conditions, no deviation has been permitted from quality in this camera made by Bell & Howell, for 25 years makers of the movie cameras used in professional studios.

People who love fine things have given Filmo first rank for quality in the personal movie field. Surely, the movies *you* take of your vacation trip, your children, your sports, deserve to be professionally fine. Mail the coupon for our book of first-quality movie-making equipment: "What You See, You Get." And see the nearby Filmo dealer. Bell & Howell Co., 1843 Larchmont Ave., Chicago; New York; Hollywood; London (B & H Co., Ltd.) Est. 1907.

· BELL & HOWELL ·

# FILMO

Personal Movie Cameras and Projectors made by the world's leading manufacturers of finest quality professional and personal motion picture equipment.

---

Bell & Howell Co., 1843 Larchmont Ave., Chicago
Please send me your book on personal movie making equipment: "What You See, You Get."
Name ........................................
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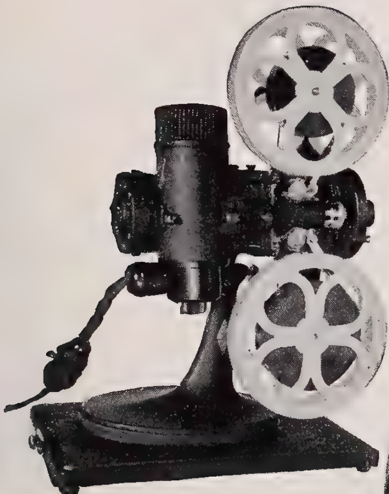
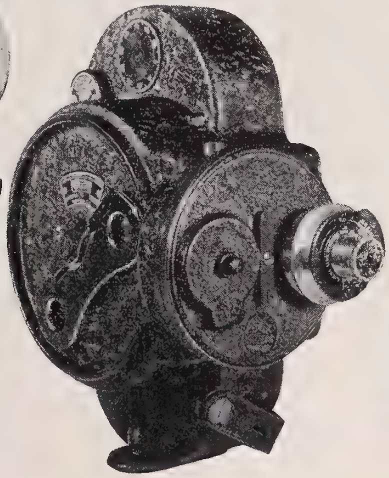
PROFESSIONAL RESULTS WITH AMATEUR EASE

# Morgana Color Process
# *for* Filmo Cameras and Projectors



The Filmo 70 Morgana Camera, illustrated, has five film speeds —8, 12, 16, 24, and 32, Cooke 1-inch F 3.5 lens in focusing mount; single-lens head; and 70-D type governor and spring. Morgana filter instantly removable for taking black and white or Kodacolor pictures. Price, $190, complete.



The Filmo 57 Morgana Projector, illustrated, is basically the Filmo 57, 300-watt Projector plus the encased Morgana color wheel and internal mechanism changes. Color wheel is instantly removable for showing black and white films. Price, $210. Other Filmo Morgana Projectors with variable resistance and other lamps at prices ranging upward.

The Morgana Color Process, invented by Lady Williams of Pontyclun, South Wales, is considered by far the best *two-color additive* process that has appeared in the past 25 years. Bell & Howell have now designed Filmo Cameras and Projectors with which Morgana color pictures may be effectively taken and shown.

The Morgana Process does not parallel the advantages of three-color systems, but has these major distinguishing features:

1. Regular panchromatic reversal film is used.
2. Duplicates may be made just as from panchromatic reversal film exposed for black and white movies.
3. *Any* Filmo Camera lens may be used. The filters in the camera are behind the lens seat.
4. Pictures may be taken under adverse light conditions. Merely open the lens *one stop* to allow for the two-color filters.
5. Screen pictures 10 feet wide may be shown.

Correspondence is invited. Details on your contemplated color film work will aid us in advising you. Bell & Howell Co., 1843 Larchmont Ave., Chicago; New York; Hollywood; London (B & H Co., Ltd.) Established 1907.

· THESE BELONG IN EVERY MOVIE-MAKERS KIT ·

**Cooke Telephoto Lenses**

Long distance photography is clear-cut and wholly satisfactory only with such finely made lenses as Cooke Telephotos. Cooke Lenses, famed for their sharp definition, used exclusively by most professional cinematographers, can be obtained for personal movie cameras only from Bell & Howell. 2-inch F 3.5, $60; 3-inch F 4, $62.50; 4-inch F 4.5, $60; 6-inch F 5.5, $65; 6-inch F 4.5 at $95. Send for complete literature.

• • •

**The B & H Photometer**

Easy to use as a flashlight; scientifically right exposure readings in 10 seconds. Under any condition of natural or artificial light, the B & H Photometer gives positive assurance of correctly exposed film. You sight through the eye-piece, seeing your subject while you take the reading on exactly the important portion. Model A, for Filmo Cameras, $17.50 (With case, $20.) Model B, calibrated for still photography, at the same price.

# BELL & HOWELL · FILMO

· PERSONAL MOVIE CAMERAS · PROJECTORS · ACCESSORIES ·

ELECTROPHOT

# "This Electrophot *showed me what my camera really could do . . .*"

PAYS FOR ITSELF IN FILM SAVED. NOW ONLY $30. COMPLETE IN U. S.

**MANY owners of the ELECTROPHOT, *photoelectric* exposure meter, tell us that it has opened up new fields for them in movie making and has raised the quality of their photography to a new level.**

**This enthusiastic comment is borne out by the proved performance of ELECTROPHOT in the hands of amateur movie makers the world over. Simple, easy to use, it has swept aside all barriers to fine photography, and so simplified the process of exposure setting that no problem remains.**

You, too, now can realize the full possibilities of your camera . . . take those quick shots . . . tackle specialized work or difficult situations with the knowledge that in ELECTROPHOT you have an authoritative guide for successful exposures.

*Instantly, automatically and with scientific accuracy* ELECTROPHOT tells you the correct exposure for a perfect picture. You simply sight it through the Reflex viewfinder and press the button. A glance shows the correct lens setting on a dial graduated from f/1 to f/32, including the full range of your camera lens.

ELECTROPHOT avoids all time wasting, confusing technicalities. It asks no careful judgment or approximations from you. You don't have to squint through a tube or adjust any sliding scales . . . nor depend upon the variable reaction of the human eye.

It saves time . . . it gets those quick shots surely . . . it SAVES FILM by eliminating exposure errors. Every shot is a successful one! Those scenes you are so anxious to record become perfect pictures to relive on the screen clearly and vividly.

Ideal for difficult shots . . . for indicating whether color or other specialized work is possible . . . for interior scenes . . . for using the new superspeed film. Above all . . . it is a FILM SAVER.

ELECTROPHOT is science's latest development in light-measuring devices—the photo-electric cell—made available in a simple, compact form. Developed on proved principles employed in talking motion picture work, color sorting machines, photometry, etc. Fits your camera case, replacing a roll of film. Weighs about 16 ounces and has its own genuine leather carrying case.

### *Do you use a* STILL *camera?*

Now there is an ELECTROPHOT for STILL camera work. Similar in design, operation and size to the movie model. Graduated dial for quick, easy use. A glance at the handy chart and you have the correct lens setting for perfect stills. No guessing or calculating. Equally valuable for interior, color filter and other special work. Complete with case, $30.00 in U. S. Ask your dealer for the folder.

Correct exposure is the most important factor in photography. ELECTROPHOT assures it. An essential instrument for every amateur who wants good results. See it at your dealer's, or write for descriptive folder.

**$30 in the U. S., complete with genuine leather case**

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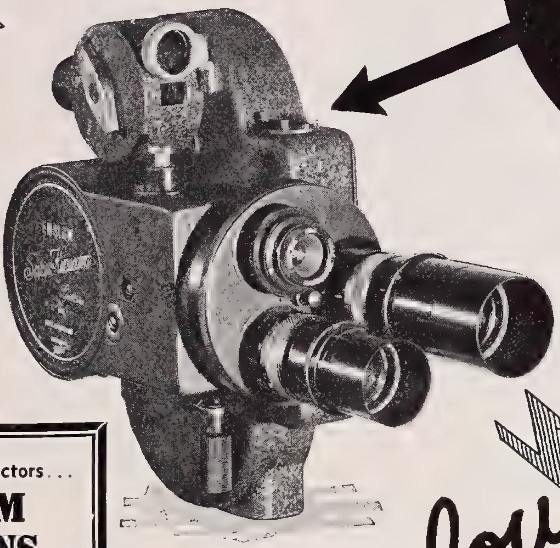
ELECTROPHOT *photoelectric* exposure meter is a product of

**J. Thos. Rhamstine*, 501 E. Woodbridge St., Detroit, Mich.**

***Manufacturer of Precision Electrical Apparatus for 12 Years***

from normal

**JUST BY PRESSING the BUTTON**



to slow motion

and back to normal in an instant . . that's one of the many advantages of the

# Ensign 16mm. super Kinecam

It's made so that the shutter can be set for 64 pictures per second when you press the button all the way—when you release it halfway, it takes the regular 16 pictures per second in normal manner. No further adjustment is necessary. No stops. No hesitation.

It's a remarkably fine camera, the most popular in the 16 mm. field, and the price is only *$175,* including the 1" lens, and the genuine leather, velvet-lined case, which carries four rolls of film besides the camera. Reverse attachment for rewinding film, $20 extra.

*and these additional advantages:*

—F/2.6 Cinar Anastigmat Lens.
—Triple Revolving Turret Front.
—5-Speed Shutter—8, 12, 16, 32, 64.
—Revolving Tri-optic Viewfinder with Prismatic Close-up Finder.
—Double Claw Mechanism, Die-cast Body and Precision-cut Gears.
—Hand Crank and Motor Drive.

*Standard Lens Mount Accommodates any Lens. Send for Booklet.*

For Owners of 16 mm. Projectors . . .

## WILLOGRAM PRODUCTIONS

Now Available at

**$3.75** per reel (100 feet each)

They're first grade, sharp and clear quality pictures — usually sold at much higher prices. Printed from perfect negatives, assuring you absolute satisfaction.

*Here are a few suggestions from our list of popular subjects:*

#1 "THE RODEO"
#3 "RACING WHIPPETS"
#4 "MONKEY SHINES"
#8 "KIDS AND PUPS"
#11 "DARING FEATS"
#15 CHARLIE CHAPLIN IN "THE TURKISH BATH"
#16 CHARLIE CHAPLIN IN "ALL WET"
#17 CHARLIE CHAPLIN IN "THE INTERIOR DECORATOR"
#18 CHARLIE CHAPLIN IN "A HOT SPOT"
#21 CHARLIE CHAPLIN IN "THE SLEEPWALKER"
#25 "FIVE MODERN SAMSONS"
#20 "ANIMAL TRICKS"

GENE SARAZEN on "GOLF" in FOUR 100-ft. REELS @ $3.75 EACH

BILL TILDEN on "TENNIS" in FOUR 100-ft. REELS @ $3.75 EACH

*And many others. New subjects are being added constantly. Send for complete list.*

**WILLOUGHBYS**
110 West 32nd Street . . . . . New York City

**The Model 5 VICTOR**, illustrated above is priced at **$180.00** with the Hugo Meyer F 2.9 one-inch Trioplan lens. (Previously priced at $220.00.) New Price includes Tax.

The New Victor 5 will appeal to you as being the most beautiful, the most complete, the finest of all 16 m/m cameras! The Model 5 is the original VISUAL FOCUSING, TURRET FRONT 16 m/m CAMERA. Now it has many more new features to lift it even farther beyond competition . . . . a new GRADUATED DIST-A-SIGHT; an AUDIBLE-VISIBLE FILM METER; ATTACHED WINDING CRANK; FILM LOOP GUARD; COLLAPS-O-STRAP HANDLE; and rich, gold flecked BROWN LAVA FINISH with satin black and chrome plate trim . . . . at a great reduction in price!

The exquisite beauty and amazing performance of the New 5 will thrill you. Its new low price will delight you. Don't envy the other fellow . . . Own a Victor yourself. Ask today to see these new Victor Values.

*Lenses of all makes, speeds and focal lengths are interchangeable on Victors. May be equipped for KODACOLOR also.*

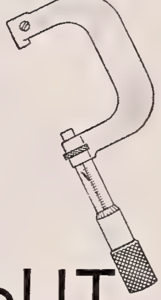
**The VICTOR Model 3** Camera (one lens, 3 speeds) has won international fame through its fine performance and ingenious simplicity. Equipped with 20 m/m Dallmeyer F 3.5 FIXED FOCUS lens, it is now priced at only ............ $87.50

TAX INCLUDED

"Title As You Go"
The NEW
VICTOR
POCKET
TITLER $10

Now you can make your titles anywhere, anyplace, right in between scenes. The Victor Pocket Titler (for Victors and Filmos) folds up and slips in the pocket. Order now and "Title As You Go"!

# PRECISION



## Yes! BUT A LOT MORE, TOO

IN a DEPENDABLE 16 m/m Movie Camera mechanical precision is essential — *absolutely* essential to insure *continuous* satisfactory performance! VICTOR has no peer for mechanical precision.

*But precision alone is not enough.* You want Proper Design and Correct Principles. You want Completeness, Flexibility, Convenience and ingenious Simplicity. You want VALUE. You want ALL that VICTOR has built into the New MODEL 3 and 5 CAMERAS to insure superlative movie making results.

ASK YOUR DEALER TODAY to show you why you want a VICTOR . . . . the *only* 16 m/m camera with a 3-YEAR GUARANTEE.

VICTOR ANIMATOGRAPH CORP.
DAVENPORT, IOWA, U. S. A.

VICTOR

*Ask your dealer to Demonstrate*

# Back yards

THE old Latin phrase, "the narrow things of home," has come to have a finer meaning to nearly everyone in the world in these days of disturbed finance. The somewhat contemptuous tolerance of a few years ago towards the stay at homes has given way to a growing suspicion that more of us may have to stay at home ourselves than anyone had thought possible in these days of enormously expanded travel. There is a definite examination by intelligent people of the joys and satisfactions to be found within the intimate limits, the "narrow things," of our homes and of our home towns. The needed emphasis upon family life, the intensification of those realities that lie within us is essentially constructive and not retrogressive.

Those amateur filmers who may be girding against restrictions upon their travel that are imposed by altered circumstances can well say that it is an ill wind, indeed, that blows nobody good. For they will begin to discover, by dint of necessity, the wealth of things to film that are ready at hand. They will find that the microcosm of amateur movies is equally fascinating, compared to the wide world that they have adventured before, in their days of wider ranging.

It is not even necessary to go out of the house to find subjects to film. "Table top" movies are good for as many reels as one may want. The filmer here has absolute control of his media and what he wills, he may accomplish. Imagination and invention turn the trick, for it is literally a trick. Supersensitive film and strong lights remove all handicaps except those that lie in the mind of the amateur himself. If a film adventurer will take a leap into the realm of the so called abstract, he will find enough machinery in the average home to give him motion studies of great variety, from egg beaters and running water to washing machines and electric fans. When the cine camera moves out into the garden, not only is there beauty but also drama and tragic drama of the most intense kind among the insect dwellers, as was so well set forth in June MOVIE MAKERS by Mr. McCarthy. A small but exceedingly complex world is free for the recording. Again, the filmer who sets for himself a domestic limit can record for posterity the veritable human document of his own time, filled with the little details which will pass from his own memory a decade or two hence. We depend now upon the chance entries of diaries for the manners and customs of the Eighteenth Century, so that we may approximate a reconstruction of vanished times. Every camera owner is a potential Pepys or de Sévigné for the year 2080.

The neighborhood and the home town are ever widening circles of cinematic interest. The camera owner who makes the most of present necessity will say to himself ten years from now, "How thankful I am that I had to stay at home in 1932, because I got those films that I should never have taken otherwise." He will have become an authority beyond chance of contradiction on what happened in this puzzling year. It is beyond the limits of modesty and good taste for the movie amateur to vaunt his good fortune in possessing the antidote for the "depression blues," but he certainly can offer a little sane contradiction to his neighbor who—and whose wife—may have settled down to a "weathering through" process in all grimness, by saying to him, "Get a movie camera and discover your own back yard."

## THE AMATEUR CINEMA LEAGUE, INC.

*whose voice is* MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now spreading over more than fifty countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.*

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*Address all inquiries to*

**AMATEUR CINEMA LEAGUE, INC.**
**105 W. 40TH STREET, NEW YORK CITY, U. S. A.**

MOVIE MAKERS

# A camera in camp

EPES W. SARGENT

## A filming program for camp counselors who are cameramen

MOVIE cameras are becoming almost as standard in camp equipment as the coffee pot, with more and more directors of summer camps turning to this invaluable means of holding interest. Many camps now boast a library representing the accumulation of several years. And the use of the camera is not limited to camps for boys and girls. All last winter a dude ranch circulated a picture to solicit business and found it an admirable supplement to the catalog. The advertising reel works well if the producer bears in mind his experiences as a radio listener in and remembers to include sufficient entertainment value to compensate for advertising.

Many of the camp programs this season will include making a definitely advertising reel to be shown next winter and spring. The portability of the modern projector makes this an inviting possibility, but advertising is most effective when it is indirect and inferential, devoid of long, argumentative subtitles. The ideal program of film work for the camp season includes making a propaganda picture plus a number of shorter and simpler story subjects, which may be filmed in a day or so and later screened for the camp assembly. Since the advertising picture would be the longer, it would be better to plan it first.

It is not possible to outline definitely an advertising scenario that will fit all camps, but the following loosely written synopsis will convey the idea. Open with a general shot of the camp, with an approximation of a birdseye view, coming in for a medium shot and then a still nearer view. Then use a subtitle such as, *On the wooded shores of Clear Lake, N. Y.* This would be followed by a view of the shore from the lake and a sequence of scenes, each one nearer the camp. Then would come a title about water sports offered by the camp which would be followed by a series of scenes depicting them. This series would begin with the minor water sports, boating, canoeing and water games and it would end with general views of diving and swimming and, finally, cine studies of especially fine performances by the camp's best athletes. If scenes of swimming instruction are to be included, they could be inserted with an appropriate title just before the closing sequence of the skilled divers. This provides an opportunity for implying that the youngster at the camp will be so trained that he will eventually match the best. The section of the film on water sports would be followed by a sequence of hiking. Instead of showing the beginning of a hike, start with views of one under way. Take three or four scenes from different angles, with the action generally toward the camera.

If special courses are offered by the camp, sequences of them could be inserted at this point. Next would come scenes of baseball and general camp sports. It is not necessary to start with the beginning of a game. In the case of baseball, for instance, the first scene might be of the diamond showing the players in action, the next scenes might be closeups of the pitcher, first base and batter. The sequence would end with a general shot of an exciting moment in the game. The tennis court also affords a good opportunity for a series of scenes. However, it is not wise to crowd the film with too many camp sports; let extremely good motion picture studies of two or three sports represent the facilities of the camp in the picture and leave the actual catalog of sport opportunities to the printed matter. Next might come the title, *Two boys share each comfortable tent.* The text would, of course, conform to the actual facts. Start with a medium shot of one of the tents, come in for a shot through the open entrance and then follow with an interior shot, ending with another exterior scene. In all the shots include boys, resting or playing. At this point there might come a title about the inculcation of neatness and order which would be succeeded by scenes showing the boys cleaning up their tents and inspection.

Next insert a title about constant medical supervision afforded by the camp which, in turn, would be followed by a sequence showing the doctor bandaging a minor cut for one of the campers. After this sequence, could come a title about the number of counselors and scenes of them training or watching over the boys.

Then would come a title such as, *A perfect cuisine with simple but satisfying fare.* Begin the following sequence with an exterior view of the dining room. Show the mess call being sounded, the boys answering, coming from all directions, cut to the interior of the dining room and come to closeups of two or three happy faces of the boys. This would be followed by views of the kitchen showing the careful handling of the food and the whole series would be ended by additional shots of the dining room, including full views of the boys at the tables.

[Continued on Page 306]

**The camp slide and springboard offer interesting angles**

Photograph by Irving Browning

# With what is at hand

THEODORE G. ROCKWELL

## Simple tricks with simple equipment for every amateur

*Happy is that magazine whose readers will write its articles. In response to an invitation in a recent* MOVIE MAKERS *editorial, asking for comments from League members about what they would like from their organization, the author of the very human article that follows offered some very helpful suggestions.* MOVIE MAKERS *promptly asked him to accept the responsibility of talking to the whole membership of the League and he was sporting enough to take the challenge. He has, we think, presented an important viewpoint logically and good humoredly and we hope that we shall hear more from him.* MOVIE MAKERS *accepts Mr. Rockwell's challenge, as well, and engages to offer the kind of help that he asks for the many movie makers who have not the time to advance their technique and who must depend upon their mental inventiveness for results that will satisfy their audiences. At the conclusion of Mr. Rockwell's discussion, Mr. Holslag answers the subsidiary question that is asked.*

Charles DuBois Hodges

A household group with a baby star completes the cast

MY COMPLIMENTS to MOVIE MAKERS on its interesting, entertaining, instructive and awe inspiring edition of February, 1932. Every item under *Contents* excited my curiosity and was interesting reading. The amount of information in those articles is astounding. Not all, but some of them, are a little awesome to me. I am an (a beginning) amateur, a "dub," an "error maker," and may be classified as one of those who owns very little additional equipment other than a plain camera and projector.

I have a position which requires my entire attention during every working day and a large family occupies the rest of my waking hours. The little ones sometimes even encroach on my sleeping time when a bad dream or an ache makes itself known at midnight. Why is it that a dream or an ache always knows when midnight arrives?

I'm no mind reader but I know you are thinking, "A family of children—what an opportunity for a movie fan!" Well, I use that field. My schedule doesn't permit time in which to work out the detailed use and construction of such apparatus as is described in *Simulated cinematics* and my finances can't be stretched enough to purchase "a complete set of lenses" mentioned casually in *Movie, ho, Mexico*, a lens modifier called for in *"Psyching" cine comedy*, the soft focus lens in *An aid to closeups* and the many special bulbs, reflectors, wide angle lenses, title writing equipments, etc., needed to produce the professional type movies so often described in your magazine.

However, I have some reels for which I used a stock *f*/1.9, my holidays, mother and the children and the free, easily gotten together "props" found in the attic and basement of any home. One is titled, *The Magic Board.* Six children kneel in a row on the lawn about three feet apart. Mother appears carrying the nursery blackboard (about three by two feet), the lower edge dragging on the ground. As she passes each child, he disappears, apparently stuck to the back of the board in some mysterious way. When she has the board in front of the last child, she draws a big question mark with chalk, then walks on. In the place of the last child appears the Airedale, contentedly chewing a bone. Suddenly all the children appear in their original positions; they appear to have sprung out of the ground. Quite simple to your advanced cameramen who know the trick of stopping the camera while the subject gets in or out of view, but always good for "Ohs," "Ahs" and laughs when shown on the screen.

The point is this. Some of us have produced reels, interesting to ourselves and friends, using basic ideas culled from MOVIE MAKERS, but we are crude amateurs and need constant help on fundamentals which would bore the advanced fans who know, for instance, how to turn out a reel like the one I describe without the jerky moves mine shows. I don't know how to have a subject hold a position while a person or object is moved in or out of range.

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Mr. Rockwell's pleasant cine ideas are certainly not at all hard to achieve and this particular one depends upon what is perhaps the most fundamental of all cine illusions. This [Continued on Page 306]

# The clinic

RUSSELL C. HOLSLAG

## Technical comment and timely topics for the amateur

**Light and depth ■** Motion picture and still cameras are generally capable of giving only a "one eye" picture, that is, they do not give the combined impression of two lenses which is the way we perceive actual objects through our eyes. Two eye vision is called *stereoscopic* and it is by means of this effect that we are aware of the depth and roundness of things. The screen picture, taken through the single eye of the lens, will therefore be flat unless we take thought to adopt some means to overcome this flatness. One of the most effective methods to secure the appearance of depth in a screen picture is to arrange to have the important objects outlined or illuminated by a bright light, while the background is of a darker tone. The best way to get this effect outdoors is to select a location or to place a subject so that the brilliant light illuminates it from the side or rear. This gives the side and backlighting effects so beloved of professional studios and, indeed, is one of the best means of creating the illusion of depth on a flat screen. It is seldom difficult to maneuver the subject into such an advantageous position with relation to the sunlight, while appropriate settings in which the light distribution gives a real effect of depth are a delight to discover. A particularly happy one is shown in the illustration where the sun, coming from the side and above, lights the stairway which stands out from the darker toned background. The black silhouette of the tree helps, too, to enhance the effect of depth. One caution there is in back or side lighting—be careful to shield the lens from direct sunlight.

**Stunt of the month ■** Several articles run in MOVIE MAKERS recently have emphasized the advantages to be gained in finished screen results by the knowledge and use of effects, such as the fade in, the fade out and the iris. Taking particular thought for the last, LeRoy F. Reinhart, ACL, writes that he has achieved the iris effect by a very simple means. Mr. Reinhart simply supports a cardboard mailing tube in front of the lens, the diameter and length of the tube being such as to give him the effect he wants. The tube is held over the lens like a lens shade and, incidentally, actually does function as such. A good, usable size for this purpose would be about two inches in diameter. The inside should be painted with a dead black, matte surface paint. The spotlight effect given by the circled image is valuable for centering the attention on an object. A tube two inches in diameter extending about two inches in front of the lens barrel will produce a dark, circular border which will just "clip" the edges of the frame, Mr. Reinhart finds. A tube four inches long will produce a fairly large circle in the center of the picture and is effective for portrait shots. A six or seven inch tube would just about take in the head of a subject about ten or twelve feet from the camera. This last should be used only when there is some very special reason for doing so because, with it, the exposure may be slightly altered. The tube should be held perpendicularly to the camera front.

**Apertures ■** A recent dispatch from the Academy of Motion Picture Arts and Sciences of Hollywood draws attention to the establishment of a professional theater projection aperture of certain fixed dimensions. To the amateur who may not be familiar with this designation, although it is quite self evident, it may be pointed out that this term means the "picture window" or opening through which the light passes and which defines the area of the projected picture on the screen. It is a further interesting fact that the projector aperture is *smaller* than the camera aperture so that any possible irregularities or lack of registration around the extreme edges of the picture will not find their way to the screen. Now, in professional sound film projection, room for the sound track or band must be left on the film at the side, between the picture and one of the rows of perforations. In order to maintain approximately the ideal frame proportions of three by four, and also to leave room for the sound track, the 35mm. frame has been reduced in size and placed slightly off center on the film. Its dimensions are now .600″ high and .825″ wide; its center line .738″ from one edge of the film. Those amateurs who are shooting 35mm. for a possible later commercial use with sound should cut cardboard or thin metal masks for their finders so that the picture field will conform to the decentered aperture. In order to do this, the space for the

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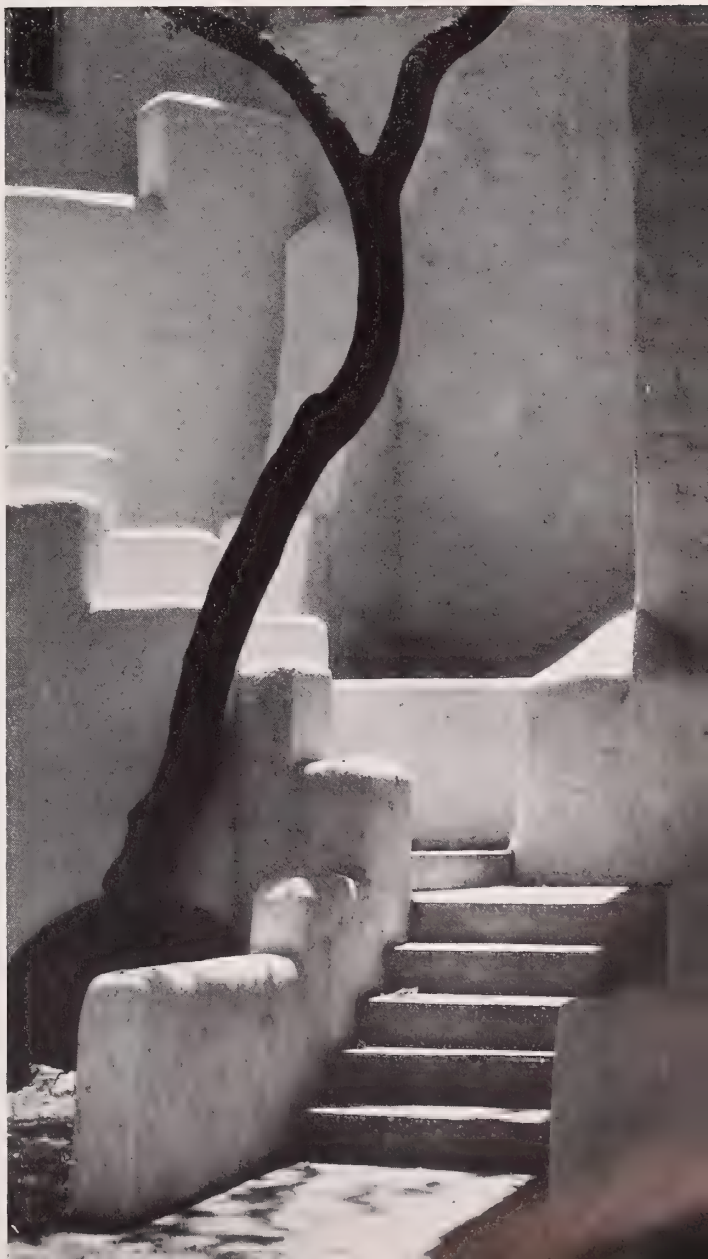
Shadow, light and silhouette give the recipe for depth



# Filter facts

GEORGE W. HESSE

## A full but simple guide to filters for summer filmers

MANY amateurs are missing some mighty fine photography by an unreasoning and unreasonable fear of filters. To some, those little bits of colored gelatine and glass seem invested with mysterious properties. Often amateurs using filters have some hazy idea of "putting clouds in the picture," or "registering the shadows in the snow." But these things form only a small part of the real benefits of the intelligent use of a filter. It is, therefore, hoped that this brief article will guide movie makers to a fuller appreciation of just what these pieces of colored glass can and will do if given half a chance.

Filters are used to hold back certain colors, thus, either giving a more perfect rendering in monotone of all the colors, or, in special cases such as in trick work and in special effects, giving prominence to one color or section of the spectrum at the expense of the other colors or sections of the spectrum. The greatest benefits are derived from filters when they are used with panchromatic film. The normal panchromatic emulsion, while sensitive to all and even more colors than are visible to the human eye, is, like orthochromatic film, abnormally sensitive to the blue section of the spectrum. Therefore in order to photograph all colors of the spectrum in their relative values it is necessary to hold back the blue to a certain extent. For this purpose the "minus blue" filters are employed. They are made, generally, of yellow or amber colored glass. Filters come in many different color densities. The lighter ones have the least amount of yellow and therefore pass the most amount of light. The denser ones correct the most while the lighter ones have the least corrective power of the group.

When using a filter, one interposes it between the lens and the scene to be photographed. Naturally this reduces the amount of light permitted to reach the film, so the exposure must be increased. The diaphragm must be opened a bit so as to compensate for the amount of light cut off by the filter. The "factor" of the filter merely indicates the increased exposure necessary in order to get a fully exposed film. Suppose, for example, it is desired to photograph a landscape and for a normal exposure the light is such that the diaphragm would be stopped down to *f*/11. However, it is decided to use a 3X filter in order to cut the haze and to secure a good rendition of those fleecy white clouds that do so much to make the picture. The filter has a factor of three, hence the filtered scene must be given *three times* the exposure one would normally give the unfiltered view. The diaphragm would be opened to *f*/6.3 in order to secure the correct exposure. Or, if using a filter whose factor is 4½, under the same conditions, the diaphragm would be set about midway between *f*/4.5 and *f*/5.6. Several manufacturers indicate the density of their filters by the increase in exposure necessary with that particular filter when used with panchromatic film. Remembering this fact will clear up any confusion that may arise when selecting a filter.

The correct filter to employ depends on the nature and distance of the scene and the amount of haze present. A mildly corrective filter, holding back some of the blue light, is used for all around work when no definite effect is desired. It is a wise procedure to use a filter on all outdoor scenes when the exposure will permit. The filter enables the sensitive material to render colors more correctly and cuts through any slight haze that may be present. True, you may not see the haze, but it is there nevertheless and will cause an annoying flatness in the scene.

This haze effect is especially pronounced on distant and landscape scenes. They are the shots that require the heavier filters. When the haze is fairly heavy, as it usually is over water, the G filter will be found of value. This filter will also be found ideal for telephoto shots, for such scenes are usually characterized by an abnormal flatness due, primarily, to the everpresent haze and, secondarily, to a slight overexposure. The G filter will go far to correct these conditions. This filter is extensively used in motion picture work and is very similar in properties to the others. It is yellowish orange in color, slightly more dense than the usual filter and will consequently produce a more pronounced correction. Its factor is about 5X when ordinary panchromatic film is used.

When filming at the beach or over water a heavy filter is essential. Here you will always find more haze due to the presence of water vapor. However, the added exposure necessary with a dense filter is counterbalanced by the fact that there is always

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Saul Bower

**Filters will bring out the different colors in nature**

# Kodacolor, unlimited

JOHN V. HANSEN

Publishers Photo Service

**Color achievement with composition requires care only**

THE question of suitable subjects for Kodacolor seems to puzzle a number of amateurs. It appears to the writer that many believe the field covered when personal, flower and sunset opportunities are exhausted, and that long distance views are difficult if not impossible to secure with satisfactory and true rendering of all colors. Nothing could be more erroneous. For under the proper light conditions the scope of color is practically unlimited and falls but little short of that covered by the monotone film. The suggestions presented here are far from all embracing. They are a mere framework around which the individual can build in accordance with desire and personal inclination.

First on the list may be mentioned the family album or personal films. Dear to all, they are an endless and invaluable record for the future. A new dress or costume, the introduction of a beautiful cape or a fancy parasol, a different background and activities in and about the house and garden, on the field of sports, boating and bathing, are just a few of many opportunities for good and effective color shots.

To the dweller in the country, as to the occasional passer-by, rural life provides plenty of happy changes for striking and pleasing picturization. The coming and going of visitors, roadway scenes set off against an impressive sky, charming villages and quaint houses, rustic activities and animal life, rambles in the forest or along streams, picnic, hunting and fishing incidents form an interesting story, receptive to addition from year to year.

Vacation time may spell travel in the mountains and therewith come timely opportunities for a wealth of telling Kodacolor shots, which, under no circumstances, should be missed. In arranging for appropriate and pleasing sequences, the departure would make a good opening scene, to be followed by others of the road and long distance shots of the approach, supplemented by nearer views. Forest and lake impressions, cabins and activities thereabout, sunrise, the trail marking the beginning of a climb, the party on its way, the unfolding expanse of deep valleys ridged into peaks near and far and the switchback winding crazily below or sheets of water reflecting marvelous blues and greens would make good following scenes. At higher levels, snow and ice covered summits flung against a blue, cloud flecked sky could be filmed. On any of these, when handled with intelligence, Kodacolor will seldom fail to give results that will bring delight.

A voyage abroad or coastwise sailing brings the occasion for unusual and desirable marine pictures. A good continuity would include shots of the boat, farewell taking parties, different views going out of the harbor and people aboard and their activities. A scene made across the water with striking cloud or light effects serving as the main theme and a foreground contributed by parts of the ship would be another good inclusion. Europe and many other foreign countries provide more than enough material of the most fascinating sort for keeping the camera at top speed during the entire sojourn.

Even the big cities of America overflow with subjects worthy of color delineation. The dull, everyday street scene is brightened with painted vehicles. On days of celebration, when flags and bunting fly to the wind and military processions march down the streets, an air of gaiety and colorfulness floats over all. What pictures for the opportunist! There are also variegated buildings, flower marts and street carts, magazine stands and, not to be overlooked, the wonderful window displays of the principal stores.

And finally, attention may be directed to a sadly neglected branch of cinematography, namely, experimentation with light and composition. Considering the vast number of amateurs making motion pictures, it is regrettable to note how few have shown any enthusiasm in this direction. Kodacolor, for one thing, lends itself admirably to such work. Perhaps the amateur has felt the need for elaborate equipment or that the field was exclusive to the artist and technician, natural but erroneous conceptions. From the viewpoint of equipment, a camera, a roll of film, the usual set of filters and proper light intensities will suffice for a good start. A tripod, while not absolutely necessary, comes in handy for closeup studies. As for the question of artistry, the door stands wide open to anyone who cares to enter and enjoy this fascinating and absorbing branch of photography, which, if approached in seriousness and with intelligence, can be counted on to reward the experimenter with revelations in novel and beautiful color combinations. Nor is the pos-

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**Keen eyes added to imagination unlock the doors to color**

William M. Rittase

## Advance planning will bring results for every amateur

WITH a feeling of release and quivering anticipation the cinematographer turns his key in the office desk or shuts the town house for the summer; for the beginning of vacation days marks the "New Year" of the amateur movie maker and—bursting with all kinds of New Year's resolutions—he has set his face toward Maine, Canada and the West, and here are some of the things he has resolved:

That he will have his camera with him every minute lest he miss some opportunity which will never come his way again. That he will clean his lenses every day. He has resolved to avoid the use of lines, masses and movement parallel to the picture plane because of uninteresting composition and dizzy movement, both of which are all too common amateur faults.

Since he has made many straight records of previous trips, he has resolved to give the continuity a new angle and to avoid the good, but much overworked, preparation, start, daily diary and return sequence. He has resolved that he will keep all friends and relatives (however famous or charming they may be) out of his scenics, unless they are accomplished actors and can become an integral part of the motif being filmed. He has promised himself that, if he takes shots for their historical or sentimental appeal rather than for their cinematic expressiveness and design, he will cut them out the minute he returns and will splice them into his "Harlequin" film. The resolution to establish a sequence in the operation of the camera is firmly planted in his breast, as is a grim determination to stick to it, for a forgotten lens cap, focus, speed or light change often spells tragic loss.

It is well for the prospective traveler to steep himself in the geography, the history, folk lore and romance of the places he is to visit, in order that a more sympathetic understanding of the people will enable him to put the "felt nature" of his subjects into his films—a quality which has distinguished the masterpieces of the art of all ages from those of lesser merit. This will also enable the movie traveler to plan his continuity in advance and will eliminate the time eating, aimless search for something to shoot.

There is not the slightest doubt that the photographer who approaches the filming of Quebec and the mountains to the north after reading *Le Chien d'Or*, *Shadows On The Rock* and *The Laurentians* will do a far better job than the blithe cine amateur who goes nonchalantly forth without this background.

So much for the prenatal part of the trip—now to the actual business of exposing film. First of all the movie maker must know exactly what makes a picture. He must learn to visualize each shot as a three dimensional pattern of black and white within a defined space, remembering that movement is a vital part of that design. The best way of achieving the ability to see in this manner is to cut a small hole, the proportions of the film frame, in a heavy piece of cardboard. Mark the centers of the inner edges. Carry this about constantly and at every opportunity hold it before the eye, moving it about, noting the balance of masses, the rhythm of line and the power of movement. By this means, with no camera to bother about, one can concentrate on training the eye to design within a given area; and the element of critical selection which this method demands produces compositions which are individual, fresh and creative. It is not always the novice who fails to realize that color is the only design element a contemplated shot possesses and color alone, even with Kodacolor equipment, will never make a picture.

Every year there is a book published which contains about ten of the best short stories of the year, each one a little gem of literature. Why not make a volume of three or four short films of the vacation footage—each one a little cinematic gem—centered around different phases of the trip?

Take "means of locomotion" as an idea. The film could show the dynamic movements of a locomotive, from all conceivable angles; then automobiles, airplanes, canoes, rowboats, horses, mules and even Shank's mare will furnish rich material for the movie camera lens.

*From Prescription to Menus* could be the subtitle for another reel (and, in this, one can shoot one's friends to his heart's content) the first shot of which would be a closeup of a doctor's prescription ordering "one glass of milk and a lettuce leaf three times daily." The next shot—dinner [Continued on Page 310]

### Travel incidents and commonplaces yield unusual shots

CLARA L. BROCK

# Vacation cameras

# There's lots of fun in splashes

ERNEST W. PAGE AND WILLIAM A. PALMER

## How to lighten up water movies with touches of humor

DOZENS of tiny white sails hugged the edge of a pond in Central Park, waiting for a breeze to carry them over to the group of small boys who stood with the water up to their knees, "waiting for their ships to come in." On the bank stood several proud fathers, their faces hidden by movie cameras.

On the Bay of San Francisco, a small fishing craft was headed for the ocean. Fishing baskets, rods and reels and lunches were piled in the stern, and over the shoulder of the stout man in gray knickers hung a cine camera on a long strap. In his hand was an exposure meter.

A body dropped ten feet through the air and, with a resounding crack, lit flat on the still waters of the old swimming hole. Bubbles rose to the surface, followed by a red face. "How was it?" "Sorry, old boy, but I forgot to wind the blamed thing!"

It was summer, for the appearance of water sports marks the season just as the first robins are signs of spring.

What fascinating films can be made with a camera, a few people and a body of water! Swimming, water polo, diving, surf bathing, aquaplaning, sailing, canoeing, beach sports—surely one of these will be included in your summer's vacation. There is little chance of your actors being self conscious or camera shy while trying to manage the distance between the center of a pool and the edge. Who could be dignified, or refrain from laughing, while his friends are attempting to push him into the water? The finest pictures we have seen of President Hoover were taken as he climbed out of a small pool, dripping water.

There are three general principles of continuity to be followed if summer films are to be made interesting. First, your finished reel should be made up of complete incidents, short stories, one might say, rather than a hodge podge of disconnected scenes. Secondly—and this is a time-worn cry—long shots must be interspersed with closeups and the camera angle varied frequently. Thirdly, humor is indispensable in summer pictures and, if not spontaneous, should be planned in advance.

To illustrate these points, three of us will take a short motor boat trip on the Utah River from Heyar to Thayer. A continuity following the sequence of events would suggest itself in this instance. The continuity would begin with packing the lunches in the boat and end with the group rowing back after the motor has stalled.

As for camera technique, there are a few points about this trip which merit attention. It is far better to have the camera move with the boat than try to keep the shore line or the horizon level. In fact, it would be ideal to have the camera on a tripod. To attempt to hold the camera level while the boat rocks will result in a wobbly and unreal scene. Again, it is wise to include a portion of the boat with each long shot, perhaps silhouetted against the background if the lighting permits.

As for humor, let us assume that Bill is the nitwit of our trio. He could then easily supply the necessary comedy by asking foolish questions about the motor, or suggesting that a hole be bored in the bottom of the boat to let the water out. Bill will undoubtedly want to fish for tuna from the stern, and our audience will be sadly disappointed if we do not have him reel in the well known shoe, preceded by such a title as, *We all got a big boot out of Bill's first catch!*

Diving pictures, when well made, are among the most beautiful studies of motion. It is worth owning a slow motion camera just to be able to film such sports. At a speed of sixty four frames, many make the mistake of beginning their scenes just as the diver reaches the end of the spring board, stopping their cameras after he has just disappeared beneath the water. This does conserve film, but also ruins the completeness of the scene. The approach to the dive is just as important as the dive itself and, as far as the end of the scene is concerned, we always like to see the splash made, and even the little splash which follows the first big one. We even like to see the diver rise to the surface—and this, of course, may be taken in normal speed—if only to make sure that he really returns from the depths. Even diving pictures can be taken from more than one angle by a repetition of the same dive and careful film editing, and the effect is good.

One little insert, quite effective, shows the spectators while they watch the dive. While they are being photographed, someone behind the camera tosses a brick high in the air and the audience is instructed to follow this with their eyes. As soon as the brick reaches the [Continued on Page 311]

Ernest W. Page and William A. Palmer

**A good start that gives promise of a film full of fun**

# Strike up the band!

RUSSELL C. HOLSLAG

## Parades with pomp and circumstance lure summer filmer

"I LOVE a parade!" So runs the popular song, expressing the fundamental reaction of almost everyone to the blare of music, the blaze of color, the costumes, the ceremony. In fact, anything of this nature that is out of the ordinary, that takes us beyond the monotony of everyday existence, enlists our interest. Parades and pageants and all out of door displays of such a kind have had this visual appeal, from the Roman circus down through the medieval processions and miracle plays; all have furnished an outlet for the love of display and movement on a large scale. And this year, with the celebration of the Washington Bicentennial in America, there will be unusual opportunities for witnessing these eye filling displays.

Eye filling only? To the amateur cinematographer, all such spectacles are lens filling too, for what better movie subject could be chosen than the concerted movements of large masses, the military evolutions or the brilliantly costumed participants in a pageant? Since July is the month which features the all important American holiday, the movie maker should consider this as the inspiration to his parade and pageantry opportunities which, in most localities, will occur at intervals throughout the Bicentennial year.

In viewing a parade, the average onlooker must needs be content with a more or less precarious perch on the edge of the curb, but the movie maker, who is later to present his interpretation of the spectacle on the screen, should cast about for a greater variety in his viewing locations. The eye of the beholder can roam at will over the details of the passing procession, but the movie camera at the curbstone is at a definite disadvantage. With the one inch lens, figures of people must be about twenty five feet away to appear at full length on the movie frame, so that if most of the parade picture is shot from the curb, the result is likely to be that most of the marchers will appear minus their feet, while those nearest the camera will appear blurred and unsatisfactory in rendition. A further disadvantage of the close camera viewpoint to a moving parade is the fact that the nearest line of marchers is apt to move too rapidly across the field of view, so that the amount of movement between one picture and the next will be too great. This is apt to produce a jerky effect on the screen and is a point that cannot be over emphasized in avoidance. Unfortunately, in most parades and public gatherings, where the amateur is close to the subject, there is always the danger of other participants or even casual passersby moving in front of the lens close to the camera and, if the amateur has influential or persuasive friends, he should, as far as possible, station them at strategic points to help him keep the path clear to the subject. If this is impossible under the circumstance, the cine shooter must content himself with the more important shots taken at favorable intervals and if any picture interruption should occur, it may later be cut from the film.

Under what conditions of light should the pageant or parade be photographed? Unfortunately, here one cannot control the hour of the day on which the event is to be held, so that it will be necessary to prepare oneself for emergency conditions of lighting, incidentally a good training for newsreel work. It should be borne in mind also that events of this nature seldom start on schedule; this will help in deciding exposure beforehand. To take care of possible conditions, a turret front camera is advisable, carrying three lenses, the normal, fast and telephoto objectives.

The best location for a general view of a parade is above the heads of the crowd. The professional folks know this and always appear on the scene with a truck on which is placed the sound camera with tripod legs well extended. If the amateur is sufficiently well known at a home town function, perhaps he may muster up enough courage to mount the roof of a sedan with his tripod and camera for this purpose, but first the constructional details of the car had better be investigated and arrangements made to place a piece of flat board over its roof on which the cameraman can stand.

However, it is usually easier to secure this elevated viewpoint by other means. Sometimes even a convenient packing box will do and, of course, there is always the second or third story window. An excellent viewpoint from which to record an oncoming parade would be from a dwelling located at the intersection of two streets which come together in the [Continued on Page 313]

## Cinematic design and speedy action offered by parades

Ewing Galloway

# Amateur clubs

JAMES W. MOORE

## Latest news of group activities and photoplays

Finished detail of "The Black Door" sets new standard

The Greenbrier Amateur Movie Club

**The winners ■** Final awards in the recent Interclub Contest sponsored by the Metropolitan Motion Picture Club in New York City have been announced as follows: First award in the scenic division to *Jasper Trails*, filmed by M. T. Hazen of the Hartford club, second award to *Streams*, by Charles J. Carbonaro, ACL, of the New York group, and third award to *Relaxation*, by H. C. Axton of the Philadelphia club; first award in the miscellaneous division to *Water*, filmed by B. H. Blood, ACL, of Hartford, second award to *From Cane To Sack*, by Hermann Danz, ACL, of the New York club, and third award to *A Newsreel*, by George L. Kirstein, ACL, from the Larchmont club. First places in the photoplay division and in the Kodacolor division were won by *The Jam Of Jim Jones*, produced by George A. Ward and Frank J. Boylan, and by *A Summer's Day*, filmed by Dr. George L. Rohdenburg, all ACL, in the New York club.

The final screening was held in the 16mm. theatre of the Little Picture House in New York City before a distinguished board of judges comprised of Carlisle Ellis, of the Camera Club of New York, Epes W. Sargent, of the theatrical weekly, *Variety*, and a frequent Movie Makers contributor, Sophie K. Smith, managing director of the Little Picture House, and William H. Zerbe, of the photographic staff of the *New York Herald Tribune*. Special leader awards to the four first place winners were presented by the Amateur Cinema League.

**Fine production ■** The Greenbrier Amateur Movie Club, of White Sulphur Springs, W. Va., has completed its second picture, *The Black Door*, running 1200 ft., 16mm. The story, laid in a Graustarkian principality of Europe, required costumes and sets in keeping with its background of high military officials, exotic ladies and gay life. This problem, however, was so carefully handled that the picture bids fair to be the best amateur film of its type. Hal Morey, ACL, was director and cameraman, while in the cast were Lucille Dixon, Catherine Preston, J. M. Gaston, R. H. Patterson, Herman Rieger, L. R. Johnston, George O'Brien, William B. Hines, Captain V. Yavorsky, William Perry and Robert B. Parker. The club's monthly news sheet has been increased in size.

**In Chicago ■** Recent meetings of the Chicago Cinema Club have featured a demonstration of 16mm. sound on film projection, the screening of *A Trip Through Death Valley*, by N. E. Johnson, members' films and *Moon Movies*, *The Fall Of The House Of Usher* and *Isles Of Sunshine* from the League's Club Library. The club is making a spring and summer drive for new members.

**A new group ■** In Grand Rapids, Mich., eighteen enthusiasts have organized under the name, Movie Makers of Grand Rapids, and have elected Wendell L. Patton, ACL, president and Charles Leonard treasurer and business manager. The club, which will be devoted to photoplay productions, has already started work on a 400 ft., 16mm. comedy, scenarized by Mr. Patton. *Fly Low Jack*, from the League's Club Library, was projected at the organization meeting of this promising new group.

**Discuss technique ■** Outstanding in the activities of the Bridgeport Amateur Cinema Club (Conn.) have been a discussion of "panoraming," a discussion and demonstration of title making by Clemens Klofcorn, the screening of films of the Winter Olympics made by George W. Weising, and of several short film stories, made by the club president, Mr. Goodsell. The club's leader has been successfully completed by James Brown and Mr. Klofcorn and was demonstrated at a recent meeting.

**9.5 titles ■** *Title Making On 9.5mm. Film* was the subject of a talk and demonstration at a late meeting of the 9.5 mm. section of the Cinema Club of San Francisco, Calif. An animated trailer title was the climax of the demonstration. The screening of members' films, featuring a South African travel picture made by Carlos Bernasconi, concluded an interesting program.

**Holslag speaks ■** At the Newark Camera Club, in New Jersey, the Cine Section has presented to this long established still group a discussion and demonstration by Russell C. Holslag, technical consultant of the League, of the possibilities and uses of supersensitive

[Continued on Page 314]

# Once in a few centuries

J. V. D. BUCHER

## Advice for filming an event that will not often be seen

AT APPROXIMATELY twenty minutes past three on the afternoon of August 31, 1932, a rare event will take place. A total eclipse of the sun will be witnessed by people in parts of Maine, New Hampshire, Vermont and Canada. There will be several astronomical expeditions to this region and astronomers will carry out scientific programs for observing it. Amateur movie makers are given an unusual opportunity to record this most impressive and magnificent of natural phenomena. Solar eclipses are usually visible only in some remote corner of the globe and an eclipse recurs at a given place only once in about 360 years. A record of the event will therefore be of definite value.

An eclipse is the obscuring of one object by the intervention of another. In the case of a solar eclipse the moon comes between the sun and the earth and the sun is eclipsed. Referring to the diagram (Fig. 1, Page 312) one can see that, as the moon encroaches on the cone that envelops the sun and the earth, the sun will become partly obscured and that, when it lies wholly within the inner cone as shown, it will cast its shadow on the earth. To an observer in this narrow shadow path, the sun will be totally eclipsed and it will appear as a partial eclipse within 2000 miles on each side of that path. It is about 100 miles wide and, for observers near the center, totality lasts longer than for those near its edge. In the observation of an eclipse four contacts are considered: first, when the edge of the moon first touches the edge of the sun; second, when the eclipse becomes total; third, at the cessation of the total phase; fourth, when the moon finally leaves the sun's disc. (Fig. 2. Page 312).

While the eclipse is partial, small crescents may be seen under trees where the interstices between the leaves, acting as pinhole cameras, project an image of the sun on the ground. About ten minutes before totality, the surrounding landscape takes on an unusual change of hue, being lighted only by a thin crescent of the sun which gives an illumination of unusual quality. Two or three minutes before totality, one can see the shadow bands, curious rippling, wavy shadows, that may appear on white surfaces. These are shadows of irregularities in the air and are blown along by the wind, so they may be quite different in different localities. Soon, an observer on a high place may see the shadow of the moon, a darkening of the distant landscape, which approaches with startling rapidity. As the last thin bit of crescent disappears, Bailey's beads may be seen. These are tiny beads of light coming through the valleys between the mountains on the edge of the moon. Then the corona, chromosphere and prominences become visible; the brighter planets and a few bright stars may be seen. Darkness falls suddenly, animals are puzzled and birds go to roost while the temperature drops and dew may form.

The total phase of the coming eclipse will last about one hundred seconds and just before the sun reappears one may observe Bailey's beads again. Then the outer corona disappears suddenly and, when the first bit of the sun emerges, it appears as a dazzling point of light which by eye irradiation seems larger than it really is, resembling a sparkling jewel. The effect of this with the remaining yellowish ring of the inner corona is called the "Diamond ring." The shadow bands reappear and the inner corona is drowned out by the returning light. The landscape gradually regains its natural color and the crescents under the trees grow larger until they are again complete circles.

This event can be photographed with the 16mm. camera and there is only one way of making a good job of it. That is by means of group cooperation. Groups or amateur clubs should plan a film and assign to each cameraman a single function. Several cameras with various focal length lenses can be used, each for a separate aspect of the eclipse. This may mean 100 feet of film for one camera and only one or two scenes for another but all the scenes from all the cameras should be combined into one film which is to be the property of the club and from which additional copies can be made. It would be impossible for one person to change lenses and focus rapidly enough to get sufficient footage of each incident. A program for a group expedition, which may be modified according to the apparatus available, is herein suggested.

Each expedition should make its own tests and calculation of exposures. Information regarding the exact times of contacts and a detailed map of the path may be found in a *Supplement to the American* [Continued on Page 312]

**The greatest actor will perform for amateur cameramen**

Ferdinand Elleman, courtesy Mt. Wilson Observatory

# Practical films

## Business, civic, medical, school and other uses

**Civic** ■ The prairie dog and his cousin, the ground squirrel, are featured in a two reel motion picture just released by the United States Department of Agriculture under the title, *Routing Rodent Robbers*. The film first shows the vast amount of destruction to farm and ranch property wrought by these animals and then how government control crews are fighting them on public lands and in cooperative farming. Available on 16 and 35 mm. stock, the film is loaned by the Office of Motion Pictures, Department of Agriculture, Washington, D. C., to responsible borrowers paying transportation charges. *An International Study Of American Roads* is the title of a second recently released Department film, showing the extent of the highway system of the United States, construction methods and engineering activities. This subject, in six reels, is on 35mm. sound on film only and is distributed on loan through the same office.

■ To show the safe way of mining, *The Coal Loader*, 400 ft., 16 mm., is being made by R. D. Currie, ACL, for the Bureau of Mines of the United States Department of Commerce. The picture will be concerned chiefly with the general safety habits established by the government in all mining but will also present a fairly detailed picture of coal mining. Mr. Currie has shot already nearly 400 feet of the tunneling being carried on in connection with the Hetch Hetchy water supply project from Yosemite Park to San Francisco.

■ Governor Henry S. Caulfield of Missouri will play the leading role in a 16 mm. film being made by Townsend Godsey, ACL, director of publicity for the State of Missouri Game and Fish Department. The film will portray from dawn to dusk the busy and varied activities of the state executive and will be used to show to the uninitiated the duties and responsibilites of the governor's office.

**Camps** ■ Located in the Valley of Pellion, where, according to the Greek myths, Achilles was born and played as a child, the summer camp of the Greek Y. M. C. A. (X. A. N.) will offer a background of unusual beauty for the film now being made by Lewis W. Riess, ACL, national physical director of Y. M. C. A.'s in Greece. Mr. Riess will show in story form how a destitute lad, awkward, ill at ease and unsocial, is taken from his hovel of a home to the physical training, good sportsmanship and sociability of the camp, to be returned to his home a good son and to his community a good citizen.

■ To appeal for support and to make clear to the supporters the good work being done, Harry H. Vanderberg, ACL, in Passaic, N. J., has made a well planned film of life at Camp Ocawasin, the summer camp carried on under his direction by the Passaic Boys' Club.

■ The founding and development of the Paulist Cadets of Westwood Hills, Calif., will be shown in a 16 mm. film now being produced by Raymond F. Body, ACL, in Los Angeles, which will be climaxed with the establishment of the cadets' summer camp near that city.

■ Distinguished by charming sequences of informal riding and of training in formal horsemanship, the three reel film of Camp Teela-Wooket in Vermont, as made by Marjorie Inman, ACL, is an attractive record of the pleasant routine in a girls' summer camp. The picture is used for camp publicity and at the annual reunion held each year in December.

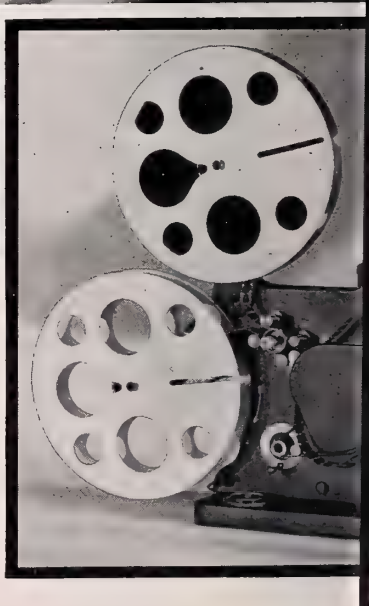
■ A 400 foot photoplay and a 400 foot general film of Camp Wawayanda, New Jersey Y. M. C. A. summer camp, have been made by John A. Ledlie, ACL, in Newark, N. J. The film story presents, in comedy vein, a mystery of the rifled pantry, the development of suspicion of the guilt of one boy and a *dénouement* resulting in fast friendships all around.

**Agriculture** ■ A directory of 16 mm. motion picture films concerned with agriculture in its many phases has just been issued by the Library Division of the Bell & Howell Company. [Continued on Page 315]

Douglas of R. I. Nesmith and Associate

Industrial filming can be enlivened by cinematic charm

# THIS EASTMAN M



*Ciné-Kodak, Model M, with Kodak Anastigmat f.3.5 lens, fixed focus; including special attachment for close-ups. Price, complete with carrying case...$75.*

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*Kodascope, Model C, with one sprocket for easy threading, high-speed motor rewind, projects 400 feet of film at one showing, or 800 feet if equipped with extension arms; complete with film splicing and oiling outfits and one 400-foot reel. Recently reduced to $50. 800-foot extension arms...$7.50.*

# OVIE OUTFIT *offers* DEPENDABILITY AND RARE CONVENIENCE AT LOW COST...

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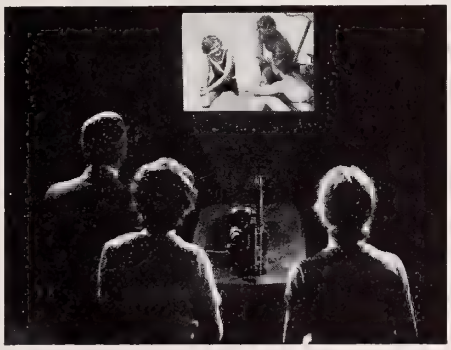

*Compact, light-weight Ciné-Kodak M, with true anastigmat f.3.5 lens... Improved, easily portable Kodascope C, with high-speed rewind.*

THERE is a vast difference in lenses with the same *f.* rating. The lens on Ciné-Kodak M is a *true* anastigmat *f.*3.5, giving sharp definition from edge to edge of the image. No focusing is required. And it's no mere fair-weather lens, for it gives you the same superb picture quality throughout the range of diaphragm stops. Even when light conditions call for the largest stop, you're still certain of getting clear, well defined movies.

Because of its convenient shape and perfect balance, it's easy to hold this camera steady while you're shooting. The shape also enables you to get in a picture yourself by setting the camera on a flat surface, locking the exposure lever, and walking into the picture area.

Further features are easy loading and operation, and an eye-level finder which gives you full vision without strain or squinting.

A worthy companion to the Ciné-Kodak M is the Kodascope C. Easily portable... simple to thread and operate. The "C" projects a picture that's notably clear and brilliant. It stops for "stills"... rewinds at high speed.

Ciné-Kodak, Model M, and Kodascope C can be seen and examined at your nearby Ciné-Kodak dealer's. See for yourself why this Eastman outfit is the outstanding "buy" in movie equipment today.

EASTMAN KODAK COMPANY, ROCHESTER, NEW YORK

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Ciné-Kodak, Model M, and Kodascope C can be seen and examined at your nearby Ciné-Kodak dealer's. See for yourself why this Eastman outfit is the outstanding "buy" in movie equipment today.

EASTMAN KODAK COMPANY, ROCHESTER, NEW YORK

The Camera is the center of interest on all vacations

**Morgana color** ■ A new 16mm. color process with many interesting features is announced by the Bell & Howell Company of Chicago. The salient features of this process are such that regular panchromatic reversal film may be used in conjunction with any present taking lens, including the normal and telephoto. The color effect is produced on the screen by a new adaptation of the additive process, whereby alternate frames are photographed through complementary color filters and projected in the same manner. In order to bring this about, the new process, which is known as Morgana, requires a different type of mechanism in both camera and projector, and is said to embody an entirely new principle never before used in motion picture technique. While a two color process cannot be as accurate in color reproduction as a three color one, it is claimed that the disadvantages of the Morgana process are less than those of any other two color additive system. A slight fringing effect may be noted in fast motion closeups, but this is not considered objectionable in view of the undoubted advantages the process offers. Included in these are the possibilities for large screen images, duplicate prints and color pictures under adverse light conditions.

**Meyer for Leica** ■ The many movie makers who own Leica cameras, and who find this precision instrument so valuable for location testing and for stills of all kinds, will be happy to know that certain of the famous Hugo Meyer cine lenses have been made available for use with this camera. These include the Kino Plasmat three inch *f*/1.5 for speed work, the three inch and four inch Trioplan *f*/2.9 for all around shooting and the Tele Megor *f*/4 for telephoto work. The last may be had in focal lengths of six and nine inches. These lenses, designed for professional cinematographic work, have fine definition and covering power; they are especially suitable for the small camera where the image is to be enlarged many times. A point of additional interest for movie makers is the fact that any of these lenses may be had in a combination mount that is interchangeable and may be used either in the movie camera or in the Leica. The firm also announces the issuance of a new catalog covering the improved Hugo Meyer "Kinon Superior" large aperture projection lenses. Information covering any product of this firm may be had from Hugo Meyer & Company, 245 West 55th Street, New York City.

Answers the query, "What's new?" for amateur and dealer

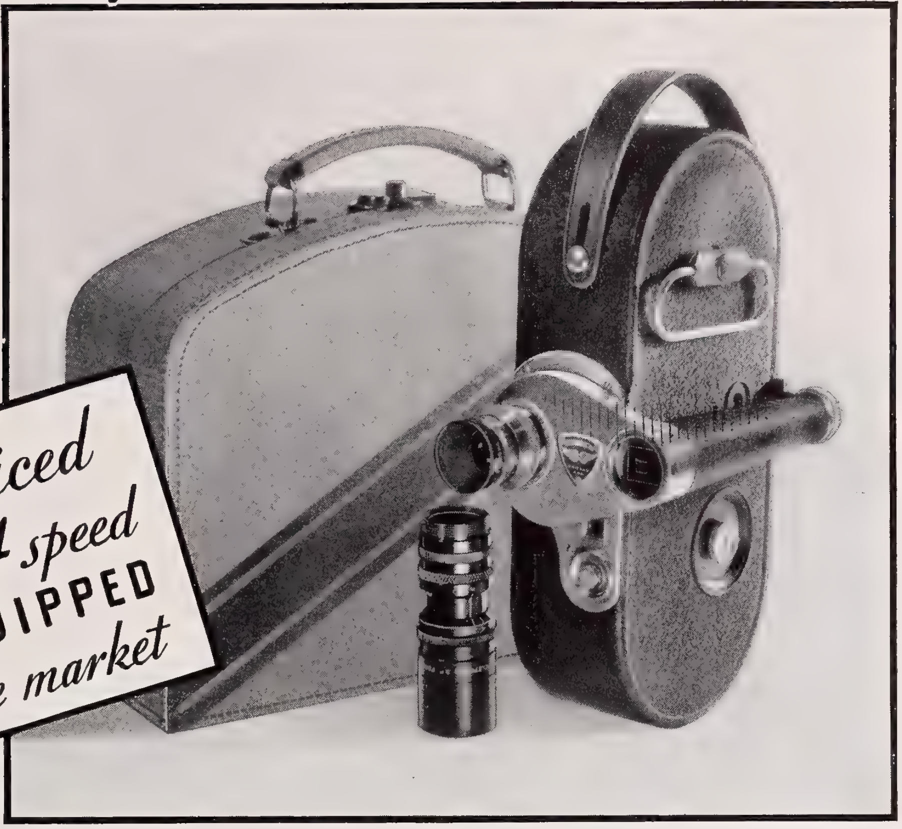
**Mickey at home** ■ Is there a movie enthusiast who has not yet enjoyed the antics of Mickey Mouse on the professional screen? If there is, he is one who doesn't visit the movie theatre, for Mickey has endeared himself there to all who have seen him. It is good news, therefore, that the Hollywood Film Enterprises, Inc., of 6060 Sunset Boulevard, Hollywood, Calif., have contracted with Walt Disney, the creator of Mickey Mouse and Silly Symphony screen cartoons, to release these subjects on 16mm. They will be available for home showing as 100, 50 and 25 foot subjects and have been carefully edited so that each unit is complete in itself. It is said that the demand for these subjects has already grown to large proportions, a situation easily understandable because of their entertainment value. Authentic air thrills on 16mm. are also offered to the home projectionist by Cine Art Libraries through a special arrangement with Elmer G. Dyer, the flying cameraman, who has brought to the professional screen the outstanding shots in such films as *Hell's Angels*, *Dawn Patrol* and *Dirigible*.

**Holmes in sound** ■ Following the possibilities that are now opening up in the field of sound films in the home, the Burton Holmes Lectures, Inc., announce themselves as RCA Victor Photophone licensees and state that they are installing a complete 16 and 35mm. recording equipment for sound on film. Of special interest is the fact that a series of releases for homes and educational 16mm. subjects is being prepared. The firm prophesies a widespread use of 16mm. sound on film by the RCA Victor system and all recording is to be done through this medium.

**Trinkelite** ■ The increasing use of Photoflood bulbs for effective interior lighting shots with home movies has brought about an increase in economical lighting units. The latest step in this direction is found in the Trinkelite, made by W. S. Trinkle, [Continued on page 317]

# News of the industry

# . . *Now* THE NEW STEWART·WARNER *DeLuxe Lens* EQUIPPED CAMERA



*The lowest priced* HIGH QUALITY *4 speed* FULL LENS EQUIPPED CAMERA *on the market*

De Luxe Hollywood Model. Compact. Furnished complete with leather-bound, waterproof carrying case of sporty new design, $50. Semi-professional model, (illustrated) with complete De Luxe Lens Equipment, Magni View Finder, and F1.5 or Telephoto Lens, only **$92.50**

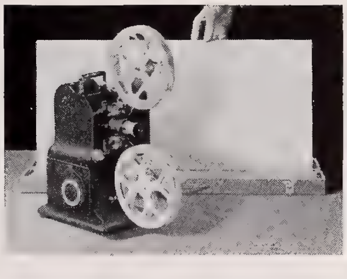
(De Luxe Utility carrying case extra)

HERE is the camera that makes you master of every situation. Has detachable lens mount with the new *Magni* view finder which gives you the true scope of your subject magnified six times when using the Stewart-Warner Fast F1.5 and Telephoto Lens equipment.

It is the camera that the semi-professional has dreamed about, yet is so simple that the beginner can secure interior, distance and extraordinary shots with utmost confidence.

Nothing on the market compares with it at the price in any particular—and it has a combination of astounding features found in no other 16-mm. camera. It has 4 speeds, including s-l-o-w motion and talking picture speed. Stewart-Warner's 25 years' experience building long-wearing, gear-driven devices and instruments of watch-like accuracy insures trouble-free operation and performance.

See this newest full lens-equipped sensational movie camera. Ask for a demonstration of the new 500-Watt Projector which shows movies on the new Stewart-Warrer Screen—with theatre-like brilliance. Illustrated folder on request



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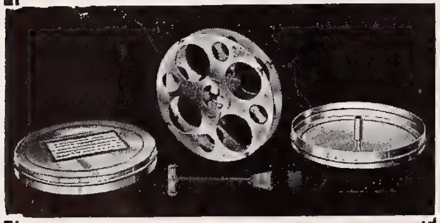

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## A camera in camp

[Continued from Page 291]

It is important to include the rest period in the film. Sometimes camp films worry parents of prospective campers by picturing continuous activity. Hence, at this point, it would be a good plan to introduce a title about the frequency of the rest period and follow it with a sequence showing the boys reading, lying in the sun, napping or talking together.

Almost every camp has some special stunt or fete day and it would be possible here to include a few well chosen scenes of the action. After that, would come a title such as, *We take the boys from this* . . . followed by two scenes showing the boys arriving at camp stooped and careless. Be careful not to overdo this so that it will look staged. Then next insert the subtitle . . . *to this* and follow with shots of the same boys showing them erect and soldierly. Finally insert two or three scenes of typical camp activities and then the title, *Isn't that better than this* . . . after which would come shots of boys playing on vacant lots, in the streets or loitering on corners.

Keep both scenes and titles fairly short. People the scenes with happy, healthy boys and hold the whole film under 500 ft. but do not make it less than half that length. The changes necessary to fit a girls' camp will suggest themselves, for the outlines would be much the same.

This type of treatment will supply the camp with an effective advertising film. In addition, plot films could be undertaken to amuse the youngsters and to produce additional films for screening for parents. It will be found much better to make a number of short camp photoplays rather than one ambitious one. Pick ideas that can be played within two days, if possible. Almost any story can be made, but follow this main rule: *Always have a plot!* Here are some suggestions:

There is always a "greeny" in camp. The boys put up a snipe hunt for him. The greenhorn is enticed to take his station in the woods with a bag and a lantern. He is provided with a club. The others leave to drive in the birds, which will be attracted by the light and come up obligingly to permit themselves to be rapped over the head with the club. The other boys go back to camp and to bed. The victim waits, getting more nervous as time passes. A tough turns up. The boy knocks him out. Sets up an alarm. The man is bound. He turns out to be a wanted criminal and the snipe hunter gets the cash reward, much to the discomfort of his tormentors.

Another popular outline is that of the two boys between whom a feud has arisen. They avoid each other, but when one gets badly hurt or in a tight place, it is the other who comes to his relief, brings him to safety, with a resultant friendship.

A Hollywood favorite is the timid boy who does not shine in camp activities, but who does a grandstand finish in an emergency when he catches the difficult fly, bats out the winning run, licks the country bully or proves his mettle in any one of a score of ways.

Out west where the trade rat is known, if not loved, this can be worked into a story of a rat that steals money or some boyish treasure and leaves, in its place, the button off some other boy's coat. The latter, of course, is suspected until the *dénouement*, when the rat is discovered to be the real offender.

Similar easy plots will suggest themselves, but care should be exercised that none of the boys is made to appear in a distinctly unfavorable light. All plots should be laid out, scene by scene, in advance. Care must be taken to vary the shots, interspersing a number of closeups between the distant and medium shots, to gain variety.

For example, the subject may be a distance swimming race. This would be tiresome in the extreme if followed from start to finish. Vary. Try this outline:

1. The boys ready to start. 2. The audience on the shore. 3. Starting signal. The boys take to the water. 4. Great excitement on the bank. 5. The race, in a near view. 6. The bank. 7. The race. A closeup of one boy's face as he fights along. 8. Back to the bank. 9. Back to the water. 10. The bank, the racers are nearing the finish. Excitement is greatly increased. 11. A shot of the boys coming in. 12. Swing to the finish line. 13. On the bank. Three cheers.

All of which will probably take one tenth of the time required to follow the racers over the course.

Use the same general plan on all. Give variety, odd camera angles and a variety of shots, but *never forget to follow the plot* for, after all, that's what you are supposed to be doing.

## With what is at hand

[Continued from Page 292]

is that, although in the actual taking, a definitely long interval of time may have elapsed between two successive scenes, in the projector the two scenes succeed each other in the twinkling of an eye. So that if two scenes are taken from an absolutely fixed camera viewpoint and an object is to be made to "disappear" from the midst of things, it is only necessary to stop the camera, remove the object, and start it again. On the screen the second scene simply seems a part of the first, but minus the object.

(See *The cut as a trick effect* in the *Clinic* for November, 1930.) Now, if there are inanimate objects in the scene that will "stay put" and if the camera is held securely on a tripod, there is no trouble at all in stopping and starting because, as far as the background is concerned, things were just as they were before, and no change will be noted except that the subject has vanished. But, where the subject is to vanish from out of the midst of a group of people, that is a different matter. If the position of any of the other subjects has changed during the vanishing, the fact will at once be noticeable on the screen. To prevent this, the scene should be rehearsed a couple of times and, at the point where one of the group is to vanish, the actors must "freeze" in position while the camera is stopped, the vanishing subject removed and the camera started again. On resumption of the scene, the remaining subjects immediately come out of their "freeze" and resume whatever motions they were going through. It is plain at this point that it would be pretty difficult to "freeze" in the midst of any hasty action, so that the surrounding group had better be as still as possible at the time the vanishing is to occur. On this count, therefore, it might be better to eliminate the dog in Mr. Rockwell's plan, as it would be rather difficult to get the canine to understand the technique of "freezing" unless, perhaps, the dog were a pointer. However, the whole business depends upon the resumption of action after the freeze just as if interruption had never occurred and, with this as an understood basis, the planning and arranging should be easy.—*Russell C. Holslag.*

## The clinic

[Continued from Page 293]

sound track should be allowed at the *left hand* side of the finder. Incidentally, this decrease in the aperture size will mean a greater magnification for the image on the theater screen. It is interesting to compare this smaller size in the professional aperture with that of the present 16mm. projector aperture, specified by the S.M.P.E. Standards Committee as .380″ wide and .284″ high.

**Eclipse data ■** Those interested in recording that impressive natural phenomenon, the solar eclipse which is to take place on August 31, will find relative cine matters discussed very fully by J. V. D. Bucher, ACL, elsewhere in these pages. Mr. Bucher has since written, giving some additional data which will be valuable to cine photographers who are technically inclined. If it is possible to procure a lens of six or eight inches focal length for the event, it would be best

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Various speeds, slow motion to quick action—built in exposure meter; compensating view finder—self setting film measure. Interchangeable lenses, etc.
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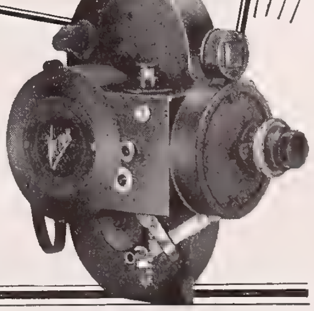

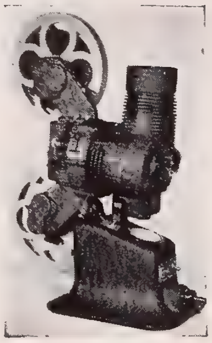

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used in a camera mounted on a tripod so placed that it can be "panned" around an axis which is parallel to the axis of the earth. In astronomical terms this means, essentially, the use of an *equatorial mount*, setting the camera in declination and panning in right ascension. It would be a good idea to use the tripod of a small telescope, especially one with a clock drive. However, an ordinary tripod can be set at an angle equal to the latitude of the place by bringing one of the legs between the other two and shortening it the right amount. All long focus cameras, in order to follow the sun smoothly, should be equipped with telescopic sights and should have a long bar attached which will provide delicate guiding. If a wider angle lens is used which will include the whole path of the sun and if a bit of the horizon is included, the entire progress of the eclipse will be shown. Such a camera should take one frame every five seconds from the first contact until just before totality, when it should be operated at one frame the second until totality is over. It should be run at this speed by gear or hand crank, as successive pushes of the starting button may not give an even exposure. The sun is very bright until totality, so with a movie camera giving exposures of 1/32 sec., a twelve times (red) filter should be used at *f*/16 or *f*/32. This can be removed just before totality when it is desired to get all the light possible.

## Filter facts

[Continued from Page 294]

more light with which to photograph.

The G filter is the one best suited for aerial work. Here, the utmost clearness and detail rather than a pictorial rendering is desired; therefore, it is necessary to remove as much of the haze as possible. It might not be amiss to suggest that, when shooting from a plane, you secure the filter and holder to the lens with a bit of tape in order to prevent vibration from shaking them loose.

The filter commonly employed for special work is the A filter (No. 25). It is red in color, having a factor of about 10 and is used mostly on outdoor shots to produce night effects in the daytime. That is, the scene is actually photographed during the day but the filtering is of such a nature that the result, when viewed on the screen, gives the impression of having been taken at night. It can be seen from the relatively high factor of 10 that, even when the lens is wide open and the normal shutter speed of 16 frames a second is being used, a great deal of light will be cut off. It is not only the underexposure of the scene that gives it the night effect but also the filtering action, for this red filter absorbs almost all the light except the red and therefore only red objects will photograph to any great extent while blue objects, such as the sky, will photograph quite black.

A filter that the amateur rarely hears of, but which is quite useful, is the neutral density filter. This filter does just what its name implies. It has absolutely no power to correct and it does not filter the light admitted to the film. What it does do is to *reduce the amount* of light admitted. One can shoot with his lens wide open and still get the correct exposure by using the proper neutral density filter.

Perhaps it is desirable to take advantage of the relatively shallow depth of focus when filming a closeup with the lens at a large stop. The lens is so adjusted that background objects are slightly out of focus. In this case there would be an unobtrusive background, so there would be no competition between the object of interest and the background. If the lens is stopped down to compensate for the lighting, the delicate focusing may be disturbed. The only recourse in a case like this is either to reduce the shutter opening—impossible in the majority of 16mm. cameras —or to use a neutral density filter.

## Kodacolor, unlimited

[Continued from Page 295]

session of a natural or developed color sense an absolute essential, although the acquisition of ordinary light consciousness will be found a valuable aid. To this end, neither profound study nor extensive reading is required. Just a few simple observations from day to day of the behavior of sunlight and its effect on colored objects at various hours of the day are needed until the habit of such observation is formed. To begin, on a bright morning when the sky shows a pronounced blueness, observe it at all points and note carefully the varying intensity and the number of shades of blue. Continue by circling a bright hued flower bed and note the change in tint and intensities, depending on the position with respect to the source of light. Through this procedure in a short time will be acquired a new sense of light appreciation which will be found most helpful later on in selecting special subjects and choosing the right camera position for bringing out desired details and combinations in color values, rarely seen by the average person. Do not permit ambition to interfere with a logical development. Select for the first few experiments some simple still life. Flowers, satin, brocade or other colored material will serve the purpose. Arrange to suit the fancy and expose in different lights and light directions. If a touch of animation seems desirable, introduce a house pet.

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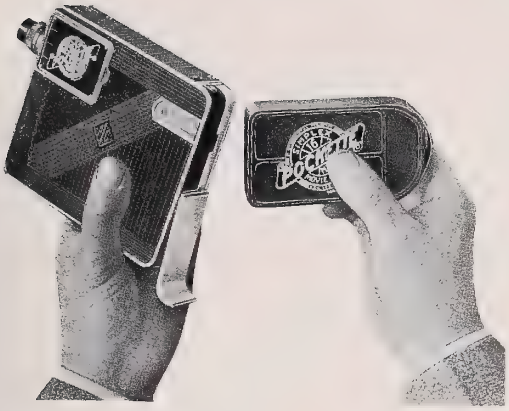

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Continue with studies of portraiture, skies and vistas. With the attainment of greater skill and experience in color valuations, arrangements in chromatics and complementary effects may be undertaken with assurance of astonishing results on the screen. Do not hesitate to experiment with light coming from any direction, of course taking care to shield the lens from the direct rays of the sun at all times. For example, objects possessing translucent properties can be photographed against the light with especially charming results. With the camera in an elevated position, the light streaming from one side, branches of flower bearing trees against a deep blue sky, touched with a white cloud, yield marvelous color definitions. Reflectors will also help to brighten up the dark sides of subjects.

Composition is the result of the skill and artistry expended in arranging a picture or selecting a point of vantage. It should reveal to others the lure of strange places or a new attraction in familiar things. It implies possession of a measure of inventive imagination and excludes the establishment of hard and fast rules for its attainment. Pertinent suggestions, however, will aid materially in solving many of the problems on the path towards better pictures. Composition in Kodacolor brings into play four factors, space, line, color and movement; any one of these, if not given due attention, will tend to upset an otherwise well balanced scene. With this in mind, shots including large void spaces should be shunned. For example, wide areas of barren sky, lifeless landscapes terminating in a straight horizontal line and seascapes with nothing to relieve the monotony should be avoided. Unless the clouds are particularly impressive, the sky should ordinarily occupy no more than one third of the frame. It must be remembered that motion pictures without something stirring now and then may impress an audience as being new fangled lantern slides. Movement, free, easy and natural, but not violent agitation, improves any scene materially. When the wind has gone to rest, one can sometimes resort to manipulation. Lacking any other aid, a string attached—out of camera range—to a branch, bush or high stalked flowers and jerked just before the exposure will furnish desired action. Closeups of flowers are made much more interesting by inclusion, at times, of a visiting butterfly or bee. But the human element will probably furnish the major part of such effects and it is quite natural to introduce family members and companions. Done too often, however, it partakes of the monotonous and distracts attention from the real picture interest. Moreover, style has a fatal habit of changing from season to season. On the other hand, impersonal characters and groups, evidencing local peculiarities and modes of life, never fail to impress even the most uninterested.

Good composition tells a story or presents a novel impression clearly and well through a central motif surrounded by contributing incidentals. Simplicity is the key note.

## Vacation cameras

[Continued from page 296]

at home, on the eve of departure, the family lustily enjoying a delicious meal while the traveler sips his milk and drearily chews his lettuce. This idea could be worked up into an interesting and humorous story of how the patient gradually breaks away from the doctor's orders. The film could include meals in trains, on decks, at railroad stations and sometimes from a paper bag. There could be teas at inns, on porches, in farm house kitchens, to say nothing of clambakes, picnics and meals in camp—perhaps a lumber camp; and meals thrust at one when the sea is rough, or a lost knapsack and a handful of berries at the end of a strenuous mountain climb—all worked into a sprightly continuity; and don't forget the closeups, for closeups of food are sure to bring forth the "ums" and "ahs" and "ohs" which are a definite indication that the film has made a hit.

We might add to the index page of the summer travel book the following chapters: Laborers, storms, birds, sports, children, animals, portraits, rivers, geysers, springs and pools.

Let no movie traveler head for Yellowstone Park without reading the first chapter of *Your National Parks* by Enos A. Mills, which teems with ideas for shots and titles. Here are some of them: "There are geysers—transient, towering—with white columns draped in steam." "The transparency of the water surpasses that in any other portion of the world." The variety of forms baffles any attempt to portray them with pen or brush, and for kodacolor "Morning Glory Spring is like a gigantic morning glory set in the earth" or "The Firehole has flamelike colors which create the illusion that the interior of the earth is on exhibition" and so on, *ad infinitum.*

It may be inconvenient to plan a whole travel film in advance, but it is always possible while filming to select subjects with one or more definite continuities in mind. Then, these continuities can be later worked out on the editing table. By selecting his scenes wisely, one movie maker came back last summer with material for a fine reel of animals, including the wild creatures he caught in the forests and the horses and dogs that went with him on the trip. In addition, he had a beautiful scenic compiled from the material he shot in the Northwest and Canada. The third reel was made up of the highlights of the vacation railway trip and the events of a typical day at a dude ranch. The scenes were taken with these three separate reels in mind and, as a result, each is an entertaining separate subject. How much better than one long unwieldy record of the summer's vacation!

When the happy traveler returns and views the results of his cinematic efforts, let our New Year's greeting to him be that never, as his films flash on the screen, will he have cause to repeat the saddest words of tongue or pen—"it might have been."

## There's lots of fun in splashes

[Continued from Page 297]

ground, your assistant throws a glassful of water over the crowd. The scene is later spliced into a diving scene just after the diver leaves the end of the board. Try it.

The subject abounds with opportunities for humor. There is nothing so exhilarating, so salubrious as a perfectly executed "belly flop." One can always fall back on the use of titles. *Sam learned all the dives at the age of twelve*, followed by Sam hopping on the end of the board. Then would come the title, *He still knows every dive in the city!* (Someone in your audience may laugh.)

Swimmers are now lined up for a race and the starter has his pistol in the air. (Time out while we reduce our lens opening one stop to allow for the reflection from the water.) Someone on the sideline maliciously claps his hands together and the first swimmer makes a false start. They are lined up again (long shot), the gun is fired (close up), they dive (medium shot), several of the spectators are splashed with water (artificial), they are swimming madly, their arms churning like wind-mills (taken from a high angle), one of them is swimming in the wrong direction (camera held upside down), the winner touches the mark and turns to smile (close-up). Thus the reel goes on.

There is little need for delving into other branches of water sports, for the same principles apply to all; continuity, camera technique and the comic. Why not make up a full reel of *All Wet?* Summer has come, and there is water everywhere, in baby's bath and in the ocean. Let your summer films show many splashes!

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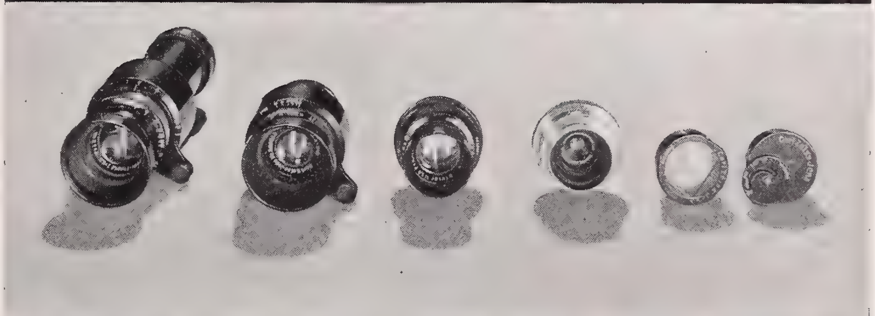

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## Once in a few centuries

[Continued from Page 300]

*Ephemeris, Total Eclipse of the Sun, August 31, 1932,* for sale by the Superintendent of Documents, Washington, D. C., price twenty five cents.

The ordinary camera is equipped with a one inch lens which gives an image of the sun about 1/64th inch in diameter. This will appear on the screen as a small dot of light too tiny to mean much. However, if the party has several cameras, one having the ordinary lens may be used to get such details as shots of the individual members setting up or using other cameras. Many details can be made at another time; for example, scenes of birds going to roost or bewildered animals, shots of a thermometer changing temperature or a spider's web with dew on it. It must be borne in mind under what conditions of light these things happen; consequently the diaphragm should be opened wider.

A second camera set on a hill may be aimed at the landscape in the direction of the approaching shadow of the moon and so composed that the scene includes more ground than sky. This should be equipped with a fast lens and supersensitive film as the light of the sun will have disappeared at this time. The shadow approaches rapidly so the operator must be on the alert and should start the camera a few seconds before the time calculated for its appearance. This camera may then be swung through 180 degrees and rewound, ready to get the receding shadow.

A third camera using a regular lens may be set to show the crescents on the ground under a tree and it may run for a few seconds at intervals to show a gradual change in the shape of these crescents as the eclipse progresses. Another camera with a regular lens may be fixed so that it is trained on a white surface on the ground, such as a sheet, on which the shadow bands will be seen. Since their size, direction and speed before totality may not be the same as afterward and since a record of these changes is of scientific interest, it would be well to make some marks on this sheet or other prepared white surface which would indicate the points of the compass and give a scale showing the actual size of the bands.

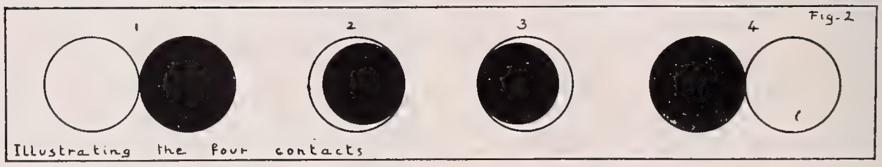
This outlines a procedure for several cameras using regular lenses but the sun itself will have to be shot with as long a telephoto lens as can be procured. Several more cameras carrying lenses of intermediate focal lengths may also be employed profitably.

The solar prominences are masses of luminous gas some hundreds of thousands of miles above the sun's surface. They are seen during an eclipse as small red or orange flames. It is doubtful if they can be photographed with ordinary color equipment. Further, they can best be shown in black and white by using a very long focus lens which will include in the 16mm. field only a part of the limb of the sun.

An extra camera or two should be ready for use in case one of the others jams. Also, an extra camera may be useful in filming certain aspects on supersensitive as well as on panchromatic film. Tripods are indispensable. One cameraman should be chosen to direct operations and the cameras should be set up for practice several days beforehand. Several rehearsals of the event will prevent blunders when the actual filming takes place. The exact time of the eclipse will vary with the locality, hence the directorial details will depend on the plans of the expedition. These plans should be arranged completely and to the second, and all details should be included in rehearsals.

Care should be taken that no lights get in the way during totality. Accurate determination of the position of the party on the map is essential, location being indicated by reference to the ex-

At the apex of the cone, Fig. 1, the eclipse appears as total. Fig. 2 is a graphic schedule of each phase in its progress.



act distance and direction from some street intersection or prominent landmark.

This all assumes fair weather and the chances are said to be slightly in favor of a clear day east of the White Mountains and in Canada. The mountains themselves are rain breeders and immediately northwest of Mt. Washington is probably the region that has the least chance for good weather, although, if it is clear, the sun will appear over the Presidential range and the eclipse will be seen in a magnificent setting. The summit of Mt. Washington would be good if clear and would be excellent for viewing the moon's shadow. (See *The Clinic* this month for more information.)

## Strike up the band!

[Continued from Page 298]

form of a "V." There is usually some sort of "flatiron" building at the apex of this "V" from a window of which the cameraman may point his lens straight toward the line of march. This offers one of the most pleasing viewpoints possible for this sort of thing.

In shooting from a window, don't photograph through the glass; put the sash up for an unimpeded view, else the film may contain some very queer, distorted effects. Besides this, the window glass will subtract a certain amount of light.

Shots from a window may be effectively alternated from long shot to closeup by the use of a one inch and a three and three quarter or four inch telephoto lens, placed in the turret so that either can be switched into place instantly. Remember that, to get evenness in exposure, the stop used on the telephoto should be the same as that used on the one inch lens. There is one possible exception to this rule, however. When the long shot contains many subjects dressed in white and the closeup, taken through the telephoto, is to single out a subject who may be dressed in black, the telephoto lens diaphragm will have to be opened a little wider for this special subject. Exposure is always a matter of the light which the subject reflects into the lens.

If the cameraman should be so fortunate as to have a comfortable, elevated location from which to shoot, he should nevertheless not forget that the most effective screen pictures are those which include a variety of camera viewpoints. The use of two or more cameras would be an excellent way to report such a subject cinematically. One could be at the curb, one in the window or other elevated viewpoint and a third could mingle with the crowd, on the lookout for interesting atmosphere shots.

A most effective shot that can be tried whenever processions are involved is the placing of the camera directly on the

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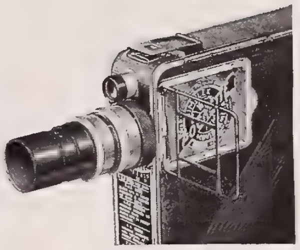

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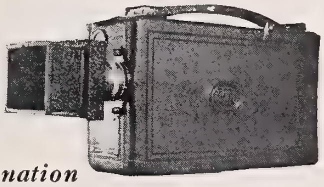

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ground, pointing upward at the marchers as they approach. A little of this will go a long way, but the idea offers an effective means for securing variety in the film. In pointing the camera upward, in all probability a lot of sky will be involved, so that it is best to close the diaphragm down one stop over the normal when making this kind of shot.

If the police are complacent, the amateur might endeavor to secure a point of vantage on one of the car stop "safety islands" in the middle of the street, if such exist. An oncoming view of a parade, dividing up before the camera, will be highly effective.

Where pageants are involved, it is the amateur's duty to movie posterity to seek diligently the best viewpoint possible. In many cases he will find the pageant played against a highly anachronistic background. A stately minuet, paced out on the greensward in the full costume of an olden day, would be an excellent movie subject, but it should be the amateur's care not to include as part of the background a complacent audience of notables and their wives, in silk hats and summer furs. The audience is important in its place, but this place should be elsewhere in the film and should not serve as a background to a costumed pageant.

Daytime pageants are often played out in bright sunlight and, since most of the old time costumes are bright in color and ample in area, the cameraman must remember that here he will be confronted with subjects which are efficient reflectors of light. Let him not, therefore, be led astray by the possible fact that the background may consist of a dark mass of trees or foliage. It is the action that is important and, if that action is brightly illuminated, a small stop should be used, regardless of the background.

Pageants of a special nature are often held after dark and are highly effective because of the sharply etched, illuminated figures against the background of night. Since such spectacles are almost always given plenty of illumination, the amateur may plan to record them on supersensitive cine film, using a fast lens for the purpose. Here he must guard against any accidental flare that may result from one of the huge floodlights which may shine directly into the lens. If the camera location involves this danger, the lens may always be shielded by a hat or other opaque object.

Most amateurs are now sufficiently familiar with the remarkable possibilities of supersensitive film to realize that it is easy to take successful pictures of Fourth of July fireworks. Usually this calls for a wide open stop and a fairly fast lens; pictures can then be taken at normal speed. Except in set pieces, it is difficult to predict just where in the sky area any given display will burst, so that the amateur must be quick on the trigger.

But all this year will be rich in opportunities for the amateur cinema to record and preserve the various Bicentennial celebrations and these opportunities should not be neglected.

## Amateur clubs

[Continued from Page 299]

film and the relationship of the pictorial in movies to stills. *Wild Rice* and *Moon Movies* from the League's Club Library were screened at a late meeting.

**First feature** ■ Members of the Northeast Amateur Movie Club, in Philadelphia, are actively engaged in the production of their first feature picture which will be known as *Doctor Ricco* and will run 800 ft., 16 mm. The title role, that of a young scientist set on transforming a criminal into a normal being through an operation, will be played by Robert Stevens. Others in the cast are Florence Wydro, Albert and Robert Armstrong, Maurice Bridgewater, Edwin George, Fred Batezell and Burket Taylor. The picture is being photographed by William Scargle, ACL, and directed by Comly J. Webster, Jr., ACL. *Bermuda By Boat*, a well planned travel and scenic film by Edward J. Hayes, ACL, was screened by the Philadelphia group at a late meeting.

**Hungary** ■ In Budapest, Hungary, the Amateur Movie Maker's Club meets twice a week and numbers 131 enthusiasts on its membership roster, according to a report from Andreas Lowy, ACL, in that city. At a late meeting an unusual amateur film inspired by *All Quiet On The Western Front* was presented by Mr. Dudas. Running 300 ft., 9.5 mm., the film offers outstanding effects which were achieved through the careful use of models in representing the war area. Other films screened were of the "zoo," in Budapest, and a well planned travel reel of Venice made by Mr. Laszlo. Dr. Gimesi Nandor is president of the club and Dr. Rubenstein Tozsef is secretary.

**Waterloo** ■ Under the leadership of George W. Mack, the Waterloo (Iowa) Movie Makers are growing active again, combining still photography with their interest in motion pictures. *The Lugger* from the League's Club Library was screened at a recent meeting.

**Philadelphia** ■ The late May meeting of the Philadelphia Amateur Motion Picture Club was devoted to the screening of all entries in the recent Interclub Contest in which this club took part. Previous to this screening the club held its annual business meeting for the election of officers and directors for the coming year. The new officers will be announced in a succeeding issue of Movie Makers.

**Oakland** ■ Members of the Greater Oakland Motion Picture Club are competing with each other this summer in a club filming contest which will end the last of October. Regulations for this competition are of the simplest, a point which it is well to keep in mind in arranging a summer contest within a club group.

**In Australia** ■ In Semaphore, South Australia, the Alton Movie Club has completed *The Ruse And The Ring*, 100 ft., 16 mm., and has held a number of successful public screenings of the new production. The plot, which was taken from a past issue of Movie Makers, was scenarized and photographed by George S. Hutton, Jr., with H. W. Allen doing the directing. In the cast were Fay Went, Jean Hutton, Ray Kitson, Perce Pollnitz, Cliff Howe, Frank Went and Jack Gordon. The Alton Club has been busy outside of photoplay production in making films for two local motorcycle clubs and a newsreel film record of the Semax-Semaphore Carnival. The latter film has been distributed over a chain of local picture houses.

**Boston** ■ Exposure meters were discussed and demonstrated by Eddie Atkins, A. C. L., at the most recent meeting of the Boston Cinamateur Club. Contributions to a later open forum discussion of the subject were made by Bill Meikle, Leo Green, Joe Dephoure, Irving Smith, Henry Shaw, A. C. L., and Samuel Gilbert. After the talk, films by Mr. Dephoure, Mr. Meikle and Joe Barron, A. C. L., were projected. Attractions of earlier programs were a talk on filters by Irving Smith, a demonstration of interior lighting by A. H. Dockray and a talk on trick filming by Tom H. Patton, A. C. L. Recent screenings of members' films have included *White Mountains* by J. McHugh, A. C. L., *Our Children* by Mr. Patton, *Indoor And Outdoor* by Mr. Shaw and topical pictures by Ben Larsons. An invitation to new members was recently broadcast over station WLEY in Boston. The club's roster now numbers thirty four.

**Oranges** ■ Two all interior comedies have been recently completed by the Amateur Cinema Club of the Oranges: *Broken Dreams*, in which Ethel P. Hayward and Frank M. Seiffert Jr., A. C. L., played the leads, and *When The Husband Is Away The Wife Will Play*, in which Miss Hayward, Ruth Hart, Mrs. W. B. Howell and Frank M. Seiffert took the leads.

## British amateurs

**Sheffield** ■ The Sheffield Amateur Film Club is producing a comedy to be called *City Slights* which will run three reels. It includes a motor car chase sequence done at night and many other hair raising and difficult cinematic stunts. The club has been moved to larger quarters which will afford a projection theater seating one hundred and equipped for sound and silent films, a laboratory and dark room in addition to the studio.

**Newcastle** ■ The latest program of the Newcastle and District A. C. A. included a discussion of making sound on disk films by A. Logan, A. C. L., accompanied by the projection of four talkies, *Cupid Commercialized*, a song and dance film, character burlesque and a synchronized natural history study of the life cycle of a caterpillar, all produced by Mr. Logan. At an earlier meeting, *Fast And Furious*, a comedy filmed by the Manchester Film Society, and the first installment of *The Greatest Show On Earth*, a serial photoplay of circus life being made by E. W. Younger, A. C. L., were screened. The Newcastle club has selected four scenarios of about 500 ft. each for this summer's production.

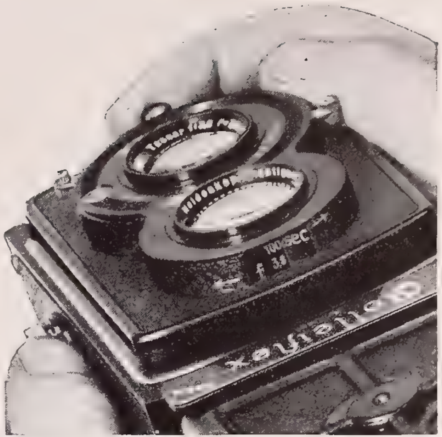
**Manchester** ■ Work is progressing on the current production of the Manchester Film Society, a burlesque gangster film, provisionally titled, *The Underworld King*. Philip Haynes is directing and is responsible for the script. H. L. Ollier is cameraman. A feature of the production is that, as far as possible, it is being made by new members with little previous experience. Old members and officials are remaining in the background to give the new ones a chance to show their ability. Membership in the Society has recently increased fifty percent.

## Practical films

[Continued from Page 301]

Listing covers such diversified topics as crops, live stock, garden products, pests and dangers to animals and plants, rural life and farm engineering, forestry and forest conservation and soils. A large number of films noted in the directory are available on a free loan basis, while others are listed as for rent and for sale. A request to the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill., together with eight cents in stamps for mailing, will bring the directory to anyone interested.

**Nature** ■ To stimulate knowledge of and interest in bird life, Walter W. Bennett, ACL, in Sioux City,



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Tucson: T. Ed. Litt, Cor. Congress & Stone.

### CALIFORNIA

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
J. F. Hink & Son, Shattuck & Kittredge.
Beverly Hills: Bob Robinson Home Movies, 417 N. Beverly Drive.
Fresno: Potter Drug Co., 1112 Fulton St.
Glendale: Kug-Art Photo Service, 507 W. Colorado Blvd.
Hollywood: Beam's Stationery, 141½ N. Larchmont Blvd.
Bell & Howell Co., 716 N. LaBrea Ave.
Hollywood Camera Exchange, 1511 N. Cahuenga Blvd.
Hollywood Camera Shop, 1442 N. Highland Ave.
Hollywood Citizen, 6366 Hollywood Blvd.
***HOLLYWOOD FILM ENTERPRISES, INC.***, 6058 Sunset Blvd.
Huntington Park: Huntington Park Pharmacy, 6101 S. Pacific Blvd.
Long Beach: Winstead Bros. Inc., 244 Pine Ave.
Los Angeles: Billy Burke Home Movies, 5372 Wilshire Blvd.
***EASTMAN KODAK STORES, INC.***, 643 S. Hill St.
Educational Project-O Film Co., 317 N. Fairfax.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
B. B. Nichols, Inc., 731 S. Hope St.
Schwabacher-Frey Stationery Co., Box 1347, Arc. Annex.
Wilshire Personal Movie Co., 3150 Wilshire Blvd.
Monrovia: Cliff's Photo Art Shop.
Oakland: Adams & Co., 380 14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Palo Alto: David Keeble.
Pasadena: The Flag Studio, 59 E. Colorado St.
Richard Fromm Photographic Service, 965 S. Fair Oaks Ave.
F. W. Reed Co., 176 E. Colorado St.
Richmond: La Moine Drug Co., 900 Mac Donald Ave.
Riverside: F. W. Twogood, 700 Main St.
Sacramento: Frank McDougal, 1017 10th St.
San Bernardino: Steele's Photo Service, 370 D St.
San Diego: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth St.
Victor Doyle, 1224 Fifth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
San Francisco: Cine Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
Phil Lasher, Ltd., 300 7th St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
San Jose: Webb's Photo Supply Store, 66 S. First St.
San Rafael: Webb & Rogers, 4th and B Sts.
Santa Ana: Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Camera Shop, 800 State St.
J. W. Collinge, 1127 State St.
Santa Monica: Bertholf Photo Finishng, 1456 Third St.
Stockton: Logan Studios, 20 N. San Joaquin St.
Peffer Music Co., 40 S. California St.
Ventura: Bartlett Co., 412 E. Main St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.
Whittier: Maxwell C. Peel, 226 E. Philadelphia.

### COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Ford Optical Co., 1029-16th St.
Haanstad's Camera Shop, 404-16th St.
Grand Junction: Dean's Camera Shop, 639 Main St.

### CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Hartford: Harrison Harries, 255 Franklin Ave.
Harvey & Lewis Co., 852 Main St.
Watkins Bros., Inc., 241 Asylum St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Eugene F. Clark Book Shop, 343 Elm St.
Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25 Broadway.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm Inc., 139 W. Main St.

### DELAWARE

New Castle: E. Challenger & Son.
Wilmington: Butler's, Inc., 415 Market St.
Frost Bros., duPont Bldg.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

### DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607-14th St., N. W.
Fuller & d'Albert, Inc., 815-10th St., N. W.
Robbin's, National Press Bldg., 529-14th St., N. W., opposite Willard Hotel.

### FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.
Jacksonville: H. & W. B. Drew Co., 46 W. Forsyth St.
McDaniel Gift Shop, 21 W. Forsyth St.
Miami: Miami Photo Supply Co., 31 S. E. First Ave.
Miami Beach: J. R. Willis, 737 Lincoln Road.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.

### GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

### IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Pocatello: Cook Drug Co., 333 W. Center St.

### ILLINOIS

Chicago: Associated Film Libraries, Inc., Suite 224, State-Lake Bldg., 190 N. State St.
***BASS CAMERA CO., INC.***, 179 W. Madison St..
***CENTRAL CAMERA CO.***, 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 So. La Salle St.
105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Ideal Pictures Corp., 26 E. 8th St.
Lyon & Healy, Inc., Wabash Ave. at Jackson Blvd.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 37 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 918 Irving Park Blvd.
Wolk Camera Co., Opp. Post Office, 219 S. Dearborn St.
Danville: Plaster Drug Co., 108 N. Vermilion St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Freeport: Emmert Drug Co., 15 W. Stephenson St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Highland Park: Hattstrom & Sanders, Inc., 391 Central Ave.
Moline: Seaholms Kodak Headquarters, 1507 Fifth Ave.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
Rockford: Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

### INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., 112 W. Wayne St.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

### IOWA

Burlington: Sutter Drug Co., 3rd & Jefferson Sts.
Carroll: Rexall Store, 120 W. 5th St.
Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Lynn's Photo Finishing Inc., 421 Sixth St.
Waterloo: Macks Photo Shop, 225 W. 5th St.
Seehawk Camera Shop-Studio, 189 W. 4th St.

### KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.

### KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

### LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

### MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Bangor: Francis A. Frawley, 104 Main St.
Portland: Bicknell Photo Service, Inc., 43 Exchange St.

### MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

### MASSACHUSETTS

Boston: Boston Camera Exchange, 44 Bromfield St.
James W. Brine Co., 92 Summer St.
Cinecraft Co. of New England, 80 Boylston St.
Dadmun Co., 39 Washington St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Lowell: Donaldson's, 75 Merrimack St.
Lynn: Moehring's, Inc., 490 Washington St.
New Bedford: J. Arnold Wright, 7 S. 6th St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Pitman Movie Service, 45 Summit Ave.
Ernest L. Vent Motion Picture Service, 53 Washington St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Worcester: J. C. Freeman & Co., 376 Main S
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

(*Continued on page 318*)

Iowa, former president of the Iowa Ornithologists Union, is producing two 1000 foot 35 mm. films. *Friends* shows in a popular way the cowbird, pine siskin, ruby throated humming bird and the cedar waxwing, while the other reel, *Long Billed Curlew*, portrays that desert bird during its mating and nesting season. Mr. Bennett has also produced *Siyo*, a three reel 35 mm. subject portraying the life of the prairie chicken, and has lectured with his films before groups throughout the country.

**Greenkeepers' aid** ■ *Divots From A Greenkeeper's Day*, two reels, 16mm., has been produced by the Midwest Greenkeepers' Association to show the extent and character of methods of maintaining a metropolitan district golf course, it is reported by the Bell & Howell Company. As part of the Midwest's educational program, the film will be made available to greenkeepers' organizations and golf clubs, according to N. R. Johnson, president, to whom requests for the film should be addressed at the Medinah Country Club, Medinah, Illinois.

**FREE FILMS** ■ *These films, on 16, unless 35mm. is specified, are loaned free except for payment of postage. Requests should be addressed to the Amateur Cinema League, Inc., 105 W. 40th St., N. Y. C., and films desired mentioned by titles. Requests, on receipt, are forwarded to distributors who get in touch with applicants and make booking arrangements. Specific dates cannot be promised until the applicant hears from the distributor. Do not send postage with requests; when it is required, the distributor will notify the applicant. Of course, films should be returned postpaid. Some films are limited to groups, in which cases it is so stated in the reviews. In applying for films limited to groups, the type and probable size of the audience must be mentioned. Films are not available outside of the United States, unless so stated. Any amateur may apply for films reviewed as this service is not limited to Amateur Cinema League members.*

■ *Lightning Proof*, one reel, 16mm., reviewed through courtesy of the Goodyear Tire & Rubber Company, shows how lightning arresters for gas filled balloons are constructed and tested.

■ *California's Picturesque Peninsula*, two reels, 16 and 35mm., produced by Roscoe D. Wyatt, manager of the San Mateo (Calif.) Chamber of Commerce, and reviewed through courtesy of Frank R. Church Films, is an interesting scenic showing natural beauties of the county, its attractive homes and salubrious living conditions and aspects of its agricultural industry as related to flower and berry growing. The film is available to groups.

■ *Empires Of Steel*, four reels, 16 and 35mm., a Pathescope production reviewed through courtesy of Post & McCord, Inc., follows the construction of the Empire State Building from the fabrication of the structural steel in Pittsburgh to the completion of the erection of the steel frame on the site of the old Waldorf Astoria in New York City. The film is a fascinating record.

## News of the industry

[Continued from Page 304]

1438 North 13th Street, Philadelphia, and available through many photographic dealers. The Trinkelite comes in sets of two or three units, each unit holding one Photoflood bulb. An outstanding feature of the Trinkelite assembly is the special switch which, by throwing the lamps in parallel or in series, at will, enables the user to conserve the life of the lamps while arranging the illumination setup. Only during the taking of the picture need the lamps be burned at their full voltage. In the three unit set, two lamps are arranged in this way, while the third is controlled by a key switch. The units are designed to be hand held, although a folding tripod may be had if desired.

**Zeiss booklet** ■ A new and comprehensive booklet, concerning the cine lenses and lens accessories offered by Carl Zeiss, Inc. to the amateur and professional movie maker, may be had on request to that company at 485 Fifth Avenue, New York City. There is also available a new edition of the Zeiss Ikon camera catalog.

Professional thrills for 16 provided by Elmer Dyer

**Missing** ■ From J. C. Freeman & Company of Worcester, Mass., are missing *Grass*, *Fast and Furious*, *Smith's Pony*, *Boys to Board* and *Fast Company*, all from the film library of that company. The loss of these films followed the visit of two men not hitherto known to store employees. Any word of these lost films will be appreciated.

**Eno offers** ■ A free strip of 16 mm. test film, on which to adjust the projection focus of your favorite reel, is being offered by Ralph R. Eno with each order for his popular line of art titles.

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(*Continued from page 316*)

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Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.; 156 Larned St.
***H. C. FILM SERVICE,*** 12191 Ilene Ave.
J. L. Hudson Co., Dept. 290.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Camera Shop, Inc., 16 Monroe Ave.
Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich Bros. & Co., 301 Genesee

## MINNESOTA

Duluth: Eastman Kodak Stores Co., 330 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave .
National Camera Exchange, 5 S. Fifth St.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

## MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St
Hanley's Photo & Radio Shop, 116 E. 10th St.
Plaza Camera Co., 4707 Central St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.

## MONTANA

Billings: Midland Drug Co., 23 N. 27th St.

## NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.
J. G. Kretschmer & Co., 1617 Harney St.

## NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

## NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Hawthorne: Hawthorne Home Movie Service, 52 MacFarlan Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Kearny: Kearny Prescription Pharmacy, 238 Kearny Ave., cor. Bergen Ave.
Lakewood: Artists Photo Service, 19 4th St.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Morristown: Ajemian Camera Shop, 35 South St.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Mortimer's Photographic Stores, Inc., 317 Park Ave.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 35 Newkirk Ave.
Union City: Heraco Exchange, Inc., 611 S. Bergenline Ave.
Vineland: Robbins Photo Service, Inc., 615 Landis Ave.
West Englewood: C. M. Vanderbilt, Inc., 374 Briarcliffe Rd.
West New York: Rembrandt Studio, 526 "d" Bergenline Ave.

## NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail".

## NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
Brooklyn: Abraham & Straus, Inc., Dept. 120, Fulton and Hoyt Sts.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
***J. NAVILIO,*** 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Goshen: T. H. Finan.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Artist's Photo Service, 219 Huguenot St.
Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Adam Archinal Corp., 305 W. 56th St.
Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue
Fotoshop, Inc., 136 W. 32nd St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Joseph P. Hackel, Rm. 1919, Chanin Bldg., 122 E. 42nd St.
Hecker's Camera Store, 1519 Amsterdam Ave.
Herbert & Huesgen Co., 18 E. 42nd St.
Leonard F. Kleinfeld, 146 West St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
***LUMA CAMERA SERVICE, Inc.,*** 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
***MOGULL BROS. ELECTRIC CORP.,*** 1944 Boston Rd.
New York Camera Exchange, 109 Fulton St.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, Inc., 368 Lexington Ave.
***RAB SONS,*** 1373 Sixth Ave.
Frank Tanham & Co., Inc., 9 Church St.
***WILLOUGHBYS,*** 110 W. 32nd St.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Poughkeepsie: Marshall's Gift Shop, 341 Main St.
Rochester: Marks & Fuller Co., 36 East Ave.
Sibley, Lindsay & Curr Co., Kodak Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Edwin A. Hahn, 223-225 Columbia St.
Lincoln Photo Service, 1136 Lincoln Ave.
White Plains: Cooper Bros. & Co., Inc., 56 Main St.
Yonkers: Joseph F. Blatzheim, 4-6 Riverdale Ave.

## NORTH CAROLINA

Charlotte: The Rendezvous, 317 S. Church St.
W. I. Van Ness & Co., 213 N. Tryon St.

## OHIO

Akron: Pockrandt Photo Supply Co., 16 N. Howard St.
Canton: Roth & Hug Co., 539 N. Market Ave.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 416½ Main St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Co., 1501-7 Superior Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Shea & Williams, 2028 E. Third St.
Findlay: Day Radio Shop, 111 E. Sandusky St.
Lima: Hunter Drug Store, Lima Trust Bldg., 49 Public Sq.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
A. C. Saunders, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

## OKLAHOMA

Oklahoma City: H. O. Davis, 106 S. Hudson St.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.

## OREGON

Cottage Grove: Nelson Electric Shop.
Pendleton: Floyd A. Dennis.
J. T. Snelson, 608 Garden St.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman-Wolfe & Co., Kodak Dept., Fifth, Washington & Alder Sts.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

## PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1026 Peach St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: F. W. Buchanan, Dibert Bldg.
Johnstown News Co., 115 Market St.
Lebanon: Harpel's, 757-9 Cumberland St.
Philadelphia: G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Haussmann's Pharmacy, 6th and Girard Ave.
Home Movie Studio, 20th and Chestnut Sts.
Klein & Goodman, 18 S. 10th St.
MacCallum Stores, 1600 Sansom St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts., Dept. 201.
George W. Tegan, 420 E. Mt. Airy Ave.
John Wanamaker, Dept. 56.
Williams, Brown & Earle Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Reading: W. F. Drehs, 541 Court St.
Scranton: Jermyn Bros., 205 N. Washington Ave.
Scranton Home Movies Library, 316 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

## RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.

## TENNESSEE

Chattanooga: Englerth Photo Supply Co., 722 Cherry St.
Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church St.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

## TEXAS

Abilene: W. C. Cosby, 249 Pine St.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co,, 1610 Main St.
El Paso: Don Thompson, Inc., 308 E. San Antonio St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Chas. G. Lord Optical Co., 704 Main St.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 209 Alamo Plaza.

## UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 S. Main St.

## VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.

## WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Pasco: New Pasco Drug Co.
Pullman: R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.

(*Continued on page 320*)

captions may be typewritten or lettered. No auxiliary lens is needed with the device, as the frame itself carries a small shim which fits under the Ensign lens shoulder and alters the focus to the correct closeup value. The accessory, complete with camera stand, frame and supply of title cards, nibs, ink and pens, is listed in England at about $5.50 (£1/7/6) and may be obtained in the United States through Willoughbys, 110 West 32nd Street, New York City.

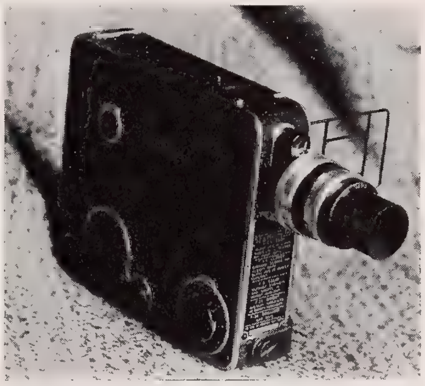
**Selfridge shows ■** Commencing early this month, Selfridge & Company, Ltd., of London, England, will carry on during the summer a comprehensive exhibition of amateur cinematography which will demonstrate its possibilities, progress and products. Representative American films will be screened during the exhibition.

**Guilde grows ■** A twenty four hour title service is now offered by the Art Title Guilde in their new and larger quarters, located at 5519 Broadway, Chicago, Ill., where Warren J. Scott is manager of the service.

**New meter ■** An exposure meter, which works on the photoelectric principle and which employs no batteries, is now featured by Spindler & Sauppe, Inc. of Los Angeles and San Francisco. This instrument is called the Skinner Exposure Meter and comprises a sturdy, cast metal case which houses the light sensitive cell on one side and the meter scale on the other. The sensitive cell, which is a well known type, is positioned at the inner end of a tube that excludes side light and aids the cell to react only to the light reflected from the subject. In use, the meter tube is pointed towards the subject, whereupon, without further adjustment, the meter needle will register the result in stop numbers. Several different styles of dials may be had if the user wishes the meter suited to any special condition of film or camera speed.

**Fine policy ■** Advertising agencies are generally anonymous to the readers of the publications that they serve, their efforts being reflected in the quality of the pages they prepare for their clients. In a letter that came recently to Movie Makers from the Foster & Davies, Inc., advertising agency, which serves the General Electric Company, there appears a statement that might well serve as a statement of policy for advertising agency operation. "We are spurred on," runs this statement, "by the fact that we have a good product to advertise and good people to work with, but, as well, by the thought that these advertisements are destined for an interesting magazine and must compete keenly with editorial matter to obtain attention."

Under this policy, Foster & Davies, Inc., have carefully studied the type of readers that Movie Makers offers and have addressed their client's advertising specifically to this type. They have harmonized the general appearance of the advertising prepared with the style of this very individual publication of the Amateur Cinema League. Movie Makers is, therefore, breaking through the customary anonymity of advertising agencies to give credit where credit is definitely due.



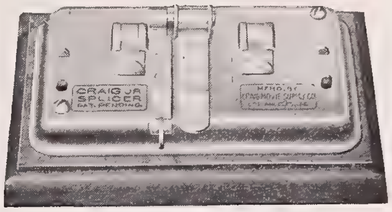
Goerz long focus extends scope of Pockette camera

**Cine-Kodak News ■** Cine amateurs, actively interested in the fun and further possibilities of the craft, should not miss seeing *Cine-Kodak News*, the attractive and helpful bimonthly journal published by the Eastman Kodak Company in the interests of home movie making. A sample copy may be had on request to the editor in care of the Eastman company, Rochester, N. Y.

**Iodent-Agfa ■** As an example of an effective use of the nation wide interest in things photographic, witness the interesting "National Smile Contest" held by the Iodent Company of Detroit in conjunction with the Agfa Ansco Company of Binghamton. Beginning August 15, the rules of the contest permit anyone to send in a snapshot of a smiling person, the winners being eligible for prizes from a $260 Agfa movie outfit down to a roll of Plenachrome film. Full details of the contest may be had from dealers everywhere.

**Filmo Topics ■** The conception and development of the Morgana color process is the subject of *A Seven Years' Dream*, by Lady Juliet Williams, featured article in the current issue of *Filmo Topics*, a publication of the Bell & Howell Company.

NEW!



CRAIG JR. SPLICER

$5.00

CRAIG now offers a new splicer developed especially for the amateur who will not be satisfied with less than a perfect, straight splice. It is simple and sturdy in design, yet attractive in appearance.

This Craig Jr. Splicer may be mounted individually or as an editing unit mounted on long board with one free-running post and one Thalhammer Silent Rewinder.

CRAIG MOVIE SUPPLY Co.
1031 South Broadway
LOS ANGELES, CALIFORNIA
*Represented by Ampro in the East*

Print Your Own Film Titles

Stationery, Cards, Bookplates, advertising, greeting cards etc. Easy rules furnished. Complete Outfits $8.85 up, Job Presses $11 up. **Print for Others, Big Profits.** Sold direct from factory only. Write for catalog and all details. **The Kelsey Company, W-48, Meriden, Conn.**

EXCELSIOR

Olympic Games Visitors

*Bring your Cine Kodak with you*

To LOS ANGELES!

Make our store your headquarters

*Complete Service Facilities*

8 Hour Processing
3 Projection Rooms, Editing and Splicing Service.

SEE YOUR FILMS AS YOU MAKE THEM

Our experts will gladly help you with exposure and filter data.

EASTMAN KODAK STORES, Inc.
643 South Hill Street
LOS ANGELES

*(Continued from page 318)*

Joyner Drug Co., Howard & Riverside Ave.
TACOMA: Eastman Kodak Stores, Inc., 910 Broadway.
WENATCHEE: Wheeler's Photo & Gift Shop, 33 N. Wenatchee Ave.
YAKIMA: Yakima Book & Stationery Co., 19-21 South Second St.

### WEST VIRGINIA

CHARLESTON: S. Spencer Moore Co., 118 Capitol St.
WHEELING: Twelfth St. Garage, 81-12th St.

### WISCONSIN

BLOOMER: Dettloff's Pharmacy.
FOND DU LAC: Huber Bros., 36 S. Main St.
LA CROSSE: Moen Photo Service, 313 Main St.
MADISON: Photoart House, 212 State St.
MILWAUKEE: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Photoart House of Milwaukee, 220 Wells St.
OSHKOSH: Coe Drug Co., 128 Main St.

## UNITED STATES POSSESSIONS

### CANAL ZONE

ANCON: Lewis Photo Service, Drawer B.

### HAWAII

HONOLULU: Eastman Kodak Stores, 1059 Fort Street.

### PHILIPPINE ISLANDS

MANILA: Denniston, Inc., 123 Escolta.

## OTHER COUNTRIES

### AFRICA

*Cape Province*

CAPE TOWN: Kodak (South Africa) Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

*Natal*

DURBAN: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

*Transvaal*

JOHANNESBURG: Kodak (South Africa) Ltd., "Kodak House," Rissik St.

### SOUTH AFRICA

JOHANNESBURG: City Photo House, 52 Kerk St.

### ARGENTINE

BUENOS AIRES: Casa America Lda., S. A., Avenida de Mayo 959.
ROSARIO DE SANTA FE: Enrique Schellhas E Hijos, San Martin 764.

### AUSTRALIA

*New South Wales*

SIDNEY: Filmo Stores, "Berk House," 76 William St.
Kodak (Australasia) Pty., Ltd., 379 George St.

*Queensland*

BRISBANE: Kodak (Australasia) Pty., Ltd., 250 Queen St.
ROCKHAMPTON: Kodak (Australasia) Pty., Ltd., East St.
TOOWOOMBA: Kodak (Australasia) Pty., Ltd., Ruthven St.
TOWNSVILLE: Kodak (Australasia) Pty., Ltd., Flinders St.

*South Australia*

ADELAIDE: Harrington's, Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

*Tasmania*

HOBART: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

*Victoria*

MELBOURNE: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
McGill's Authorized Agency, 179 Elizabeth St.

*West Australia*

PERTH: Kodak (Australasia) Pty., Ltd., 662 Hay St.

### AUSTRIA

VIENNA: Siegfried Wachtl, VII Neubaugasse 36.

### CANADA

*Alberta*

CALGARY: Boston Hat Works and News Co., 109 Eighth Ave., W.

*British Columbia*

VANCOUVER: Eastman Kodak Stores, Ltd., 610 Granville St.

*Manitoba*

WINNIPEG: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Film & Slide Co. of Canada, Ltd., 205 Paris Bldg., Portage Ave.

*Ontario*

HAMILTON: W. E. Hill & Bro., 90 W. King St.
OTTAWA: Photographic Stores, Ltd., 65 Sparks St.
TORONTO: Associated Screen News. Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.
Film & Slide Co. of Canada, Ltd., 156 King St., W.

*Quebec*

MONTREAL: Associated Screen News, Ltd., 5155 Western Ave. at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
886 St. Catherine St., W.
Film & Slide Co., of Canada, Ltd., 104 Drummond Bldg.
Gladwish & Mitchell, 7 Cypress St.
Home Films, Ltd., 1440 St. Catherine St., W.

*Saskatchewan*

REGINA: Regina Photo Supply, Ltd., 1924 Rose Street.

### CHINA

HONG KONG: Pharmacy, Fletcher & Co., Ltd., 26 Queen's Rd., Central.
SHANGHAI: Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 381 Nanking Road.

### CZECHOSLOVAKIA

PRAGUE: Emil Wachtl, Specialists in Cynecameras, Senovazna, 8 and Narodni tr. 26.

### DENMARK

COPENHAGEN: Kodak Aktieselskab, Ostergade I.
Kongsbak and Cohn, Nygade 2.
S. Skotner, Amalievej 14

### EGYPT

ALEXANDRIA: Kodak (Egypt) Societe Anonyme, 23 Cherif Pasha St. and Ramleh Sta.

### ENGLAND

BLACKBURN: E. Gorse, 86 Accrington Rd.
BRISTOL: H. Salanson & Co., Ltd., 20 High St.
CHESTER: Will R. Rose, 23 Bridge St. Row.
HARROGATE: A. R. Baines, 39 James St.
KENT: F. J. Bedson, 50 Widmore Rd., Bromley.
KINGSTON-ON-THAMES: Durbins, 24 Market Pl.
LIVERPOOL: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
LONDON: E. C.: Wallace Heaton, Ltd., 84 Aldersgate St.
E. C. 2: Wallace Heaton, Ltd., The Arcade, Liverpool St.
59 Cheapside.
E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
E. C. 4: Wallace Heaton, Ltd., 91-94 Fleet St.
N. 13: Camera Craft Ltd., Camera Corner, Palmers Green.
N. W. 11: Photographia; 873 Finchley Rd., Golders Green.
S. E. 6: A. O. Roth, 85 Ringstead Rd., Catford.
S. W. 1: Kodak, Ltd., 96 Victoria St.
Service Co., Ltd., 289 High Holborn.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
W. 1: Bell Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28 A Broadway, Ealing.
MANCHESTER: J. T. Chapman, Ltd., Albert Square.
NEWCASTLE-ON-TYNE: KODAK, Ltd., 32 Grainger St.
SHEFFIELD: Sheffield Photo Co., 6 Norfolk Row (Fargate).

### FRANCE

PARIS: M. Assemat, 95 Rue des Petits-Champs, I.

### GERMANY

BERLIN: Romain Talbot, Fraunhofer Str., 14, Charlottenburg 2.

### HOLLAND

AMSTERDAM: Capi, 115 Kalverstraat.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361. W.
DEN HAAG: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred Hendriklaan 196.
GRONINGEN: Capi, 3 Kleine Pelsterstraat.
NIJMEGEN: Capi. 13-17 van Berchenstraat. Broerstraat 48.
ROTTERDAM: Bollemeijer & Brans, Korte Hoogstraat 25.

### HUNGARY

BUDAPEST, IV: Pejtsik Karoly, Varoshaz U-4.

### INDIA

AHMEDABAD: R. Tolat & Co., Bawa's St., Raipur.
BOMBAY: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Road.
Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
CALCUTTA: Army & Navy Cooperative Society, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.
M. L. Shaw, Ltd., 7c Lindsay St.

### ITALY

MILAN: Kodak Societa Anonima, Via Vittor Pisani N. 6 (29).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

### JAPAN

KOBE: Honjo & Co., 204 Motomachi 6-Chome.
KYOTO: J. Osawa & Co., Ltd., Sanjo Kobashi.
OSAKA: Shueisha, 25 Kitahama 4 Chome, Higashiku.
T. Uyeda & Co., No. 4 Junkeimachi Shinsaibashi-suji Minami-ku.
TOKYO: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi.

### MEXICO

MEXICO CITY: American Photo Supply Co., S. A., Agencia Postal 25.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Kodak Mexicana, Ltd., Independencia 37.

### NEW ZEALAND

AUCKLAND: Kodak New Zealand, Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-172 Queen St.
CHRISTCHURCH: Kodak New Zealand, Ltd., 681 Colombo St.
Waterworths, Ltd., 705 Colombo St.
DUNEDIN: Kodak New Zealand, Ltd., 40 Prince St.
GREYMOUTH: L. A. Inkster, Mawhera Quay.
HAMILTON: Watson's Camera House, Victoria St.
WELLINGTON: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.
Te Aro Book Depot, 64 Courtney Pl., Gas Company's Bldg.
Waterworths, Ltd., 216 Lambton Quay.

### NORWAY

OSLO: J. L. Nerlien A/S, Nedre Slotsgate 13.

### PERU

LIMA: Importaciones Americanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

### SCOTLAND

EDINBURGH: J. Lizars, 6 Shandwick Pl.
GLASGOW: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.

### SIAM

BANGKOK: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

### SPAIN

BARCELONA: Catalonia S. A., Ronda San Pedro 3.
MADRID: Kodak Sociedad Anonima, Puerta del Sol 4
Avenida Conde de Penalver 21.

### STRAITS SETTLEMENTS

PENANG: Kwong Hing Cheong, 1c Penang St.
SINGAPORE: Amateur Photo Store, 109 N. Bridge Rd.
Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio and Photo Co., 39 High St.

### SUMATRA

MEDAN: Y. Ebata & Co., 69 Kesawan.

### SWEDEN

STOCKHOLM: A. R. Nordiska Kompaniet, Photographic Dept.

### SWITZERLAND

BASEL: Wilhelm Dierks, Freiestrasse 74 (Sodeck).
H. Strubin & Co., Cine Service, Gerbergasse 25.
GENEVA: Kodak Societe Anonyme, 11 Rue de la Confederation.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
ZURICH: Ganz & Co., Bahnhofstrasse 40.
M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
Zulauf and Co., Bahnofstr. 61.

### VENEZUELA

MARACAIBO: MacGregor & Co., Apartado Postal No. 197.

*Dealers Listed In Black Face Italics Are Advertisers In*

## Featured releases

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

■ BELL & HOWELL CO., Chicago, Ill. A new list of 62 travel, biology and nature films, each approximately 400 feet in length, have been added to the comprehensive catalog of the Filmo Library. The recent travel listings carry one from East to West, in the tropics and the northlands and should be especially pat in this season of travel.

■ EASTMAN KODAK CO., Rochester, N. Y. The most recent *Cinegraphs* to be featured in the offerings of this library are *Wandering Papas,* with Clyde Cook, 800 ft.; *When A Trick Goes Wrong,* with Charlie Chase, 100 ft.; *Ropes And Arrows,* with Our Gang, 100 ft.; and *Cabaret Nights,* with Clyde Cook, 100 ft. A new catalog of the entire library is now available.

■ H. C. FILM SERVICE, Detroit, Mich. *Animals Of North America, Niagara Falls, Boats Of The Great Lakes* and *Fast Flying* are the four 100 foot Hazen Coon productions offered by this library in July.

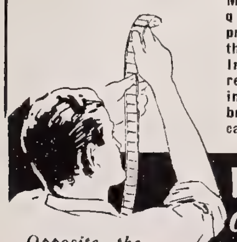
■ HASELTON, GUY D., Hollywood, Calif. *Big Trees Of The Yosemite,* 200 ft., is the latest attractive scenic film offered by the maker of *On The Waves At Waikiki.*

■ HOLLYWOOD FILM ENTERPRISES, Hollywood, Calif. Mickey Mouse and the Silly Symphonies, famous cartoons from the pen of Walt Disney, are now available on 16mm. silent film through Cine Art Libraries of this company. There are ready in each of the series the following reels: twelve 100 foot subjects; twenty five 50 foot subjects; fifty 25 foot subjects; and twenty five 10 foot subjects. Five 100 foot reels of air thrills, filmed by Elmer G. Dyer, as well as a 400 foot film, *With China At The Front,* are to be found in a complete catalog listing more than 600 films.

■ KODASCOPE LIBRARIES, New York City. *Isn't Life Terrible,* with Charlie Chase and Oliver Hardy; *Eve's Love Letters,* with Stan Laurel; *Golf Nuts,* with Eddie Quillan, Billy Bevan and Vernon Dent; and *Don't Tell Everything,* with Max Davidson, are the offerings of this well known library for July.

■ REYNOLDS, ERNEST M., Cleveland, Ohio. *Through The Thousand Islands, Miami, The Magic City* and *Lookout Mountain, Tennessee* are three 100 foot pictures featured in the Reynolds Gold Seal library. *Pixy Pictures,* 25 feet in length and suitable for cutting into personal movies or for children's use are also available.

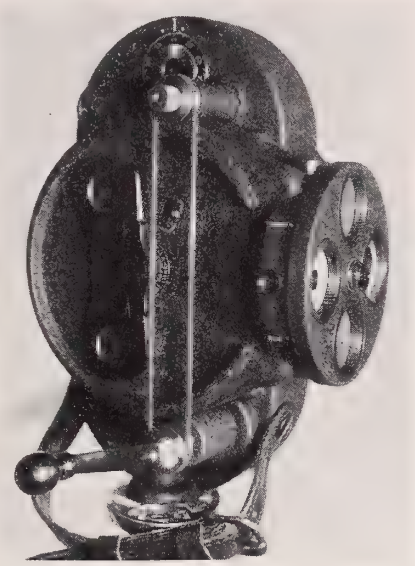
MOVIE MAKERS
BINDERS
are serviceable and beautiful and inexpensive.
*Send us only* $1.50
and get the only sure means of keeping your MOVIE MAKERS in hand.
AMATEUR CINEMA LEAGUE, INC.
105 West Fortieth Street
New York, New York, U. S. A.



VACATION EQUIPMENT
Widest assortment of 16mm. cameras, projectors, lenses and accessories cheerfully demonstrated by Joe Maggio. . . . . . All quality merchandise priced economically in the present day trend. Investigate our film rental library. Many interesting subjects to break the monotony of camp evenings.
*Opposite the Hotel New Yorker*
LUMA
*Camera Service*
302 W. 34TH St.
N Y C

Lady Williams, the daughter of Elinor Glyn, is the inventor of this new process and tells in her article how the scheme was born during a visit to Hollywood and how she worked for seven years on its development. A copy of *Filmo Topics* may be had on application to the Bell & Howell Company, Chicago, Ill.

## Four lens turret and back cranking added to a popular camera by Eric M. Berndt



## Annual meeting of the league

The sixth annual meeting of the Amateur Cinema League, Inc., was called to order by the President, Hiram Percy Maxim, at 2:30 o'clock on the afternoon of May 11. Reports of the officers were presented which gave evidence that the League, in spite of the depression, has maintained a strong position in every way. After hearing these reports, the meeting was adjourned until May 18, in order that proxies submitted might be examined as to their validity. The adjourned annual meeting convened on May 18 and proceeded to the election of directors. By the unanimous vote of the meeting, the existing directors were reelected to serve for another year. More than 800 League members were present at this meeting, either in person or by proxy. The directors of the League are C. R. Dooley, Mrs. L. S. Galvin, Lee F. Hanmer, Arthur A. Hebert, W. E. Kidder, Hiram Percy Maxim, Floyd L. Vanderpoel, Stephen F. Voorhees, T. A. Willard and Roy W. Winton. The officers of the League, who are also directors, are Hiram Percy Maxim, President, Stephen F. Voorhees, vice president, Arthur A. Hebert, treasurer and Roy W. Winton, managing director. The officers having been elected in 1931 to serve for two years hold over until 1933.

See the *NEW* . . .
RCA Victor
sound-on-film projector and the latest sound subjects
*On demonstration at*
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RabSons
Est.
1905
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NEW YORK CITY
at 56th Street

Art Titles ❦ 3c a word
*20 Illustrated Border Styles*
Beautiful Borders for all occasions. Weddings, Children, Tropics, Winter, Vacations, etc. Use one or all without extra charge. Very smart type style. Eight words or less per title 25c; extra words 3c. Minimum order $1. "The End" FREE with order. Quality guaranteed perfect. Write for illustrated folders.
Art Title Guilde
5519 Broadway Chicago, Ill.

A direct reduction print from 35mm.
BIG TREES of YOSEMITE
PRICE $12.00 (200 feet)
ON THE WAVES AT WAIKIKI
*Featuring the dog king of surfboard riders.*
Price $9.75 (150 feet)
GUY D. HASELTON 7901 Santa Monica Blvd
Hollywood

Highest Prices Paid
For Your Camera Work
We want 35mm. human interest, travel and other unusual shots for a series of featurettes soon to be released. Send us a list of your 35mm. subjects you now have on hand, with a full description of each subject.
If you have a 35mm. camera, we will be glad to furnish you with negative at the very low cost of $3.00 per 100 foot roll, and lend you every assistance in having your work processed.
*Send us a list of your subjects immediately.*
CONTINENTAL PICTURES
1611 Cosmo Street Hollywood, California

AT NAVILIO'S » »
Range of Subjects Comprising Over 2000 Reels
*All ready for immediate Exchange*
400 Ft. Reels . . . . . . . . . . . . . $1.00
*plus return postage.*
*Quality . . . . Service . . . . Satisfaction*
NAVILIO FILM RENTAL LIBRARY
*To Members*
5 to 9 REEL FEATURE.....$1.50 A DAY
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Dealers: Write for Interesting Offer
J. NAVILIO FILM EXCHANGE
1757 BROADWAY BROOKLYN N.Y.

ISN'T LIFE TERRIBLE
Charlie Chase and Oliver Hardy will convince you, by their amusing misadventures, that their lives at least are just what the title indicates.

EVE'S LOVE LETTERS
Stan Laurel, as a butler, helps his employer's wife to recover some compromising letters, and by their quick changes in costume they amuse the audience and mystify the suspicious husband.

GOLF NUTS
Eddie Quillan, Billy Bevan and Vernon Dent, as clumsy amateurs learning golf, make every mistake and experience every mishap that can possibly be imagined. Every spectator will scream with delight.

DON'T TELL EVERYTHING
Max Davidson marries a buxom widow, who hasn't the courage to tell him that she has a grown son, whom she tries to make Max like, so that she can acknowledge the relationship and annex him to the family. Continuous comedy complications.

Kodascope Libraries, Inc.
33 West 42nd Street
New York City
*Subsidiary of the Eastman Kodak Company*

# Closeups—What amateurs are doing

■ The film, *Water*, 400 ft., 16 mm., which took a first award by the unanimous vote of the judges in a recent interclub movie contest, was drawn from more than 7500 feet of film, exposed over a period of nearly four years. It is a splendid example of the synthesized short subject, shrewdly built up from scattered material around a simple continuity theme. For this film the continuity idea was found in the common phrase, "Water, water everywhere." Scenes of water in many places, in many forms and in many uses were compared and contrasted, each new sequence being connected to the last by a clever and effective title. The film was produced by B. H. Blood, ACL, in Hartford, Conn., who deserves every credit for his intelligent adaptation of the best features of the professional subject.

■ A 16mm. amateur film of the recent Winter Olympics, which was made by Dr. Hyman Weiner, ACL, in Saranac Lake, N. Y., and sent by him as a gift to the Klub der Kino-Amateure Osterreichs, ACL, is now being screened for Viennese sport clubs and movie groups by the Austrian amateur club. The film, which features the victory of the Viennese, Karl Schaefer, in the men's figure skating competition, was given a premiere screening at Mr. Schaefer's skating club and had the further honor of being the first American amateur film ever screened by the Austrian movie club. The League takes genuine pleasure in noting such a happy example of international friendship developed through a hobby which continually tops the barriers of nationalism.

■ Telling a delightful and unusual story of skiing in the mountains of Japan, the film, *White Heaven*, made by George S. Thommen, ACL, Yonkers, N. Y., took first prize in a field of sixty six entries in the second all Japan amateur filming contest, sponsored by the *Jiji Shimpo*, leading journal of the Japanese professional screen. Mr. Thommen also has produced *Under The Roofs Of Japan*, a charming study of social and family customs as seen by a foreigner visiting a Japanese home.

■ Dr. C. E. K. Mees, of the Eastman Kodak Company at Kodak Park, will be among those present on August 31st at the home of former Secretary of War John W. Weeks in Lancaster, N. H., according to the report of C. Urban Shorey, ACL in that city. Located in the center of totality for the coming eclipse of the sun, Mr. Weeks' home has been selected as observation headquarters by Mount Wilson Observatory from California. Mr. Shorey is planning to get a few shots himself of the eclipse, as are several hundred other League members, judging by correspondence at headquarters. Deeply interested in this cine opportunity, we hope to hear from ACL members taking the eclipse.

Associated Press Photo

Charlie Chaplin directs own travel film from camel's back on vacation through Africa

■ Carlos Buigas, designer and chief engineer of all fountains at the Barcelona International Exposition, held in Spain during 1929 and '30, has appealed to League headquarters for aid in locating motion pictures of his creations, which he desires as a personal record of this unusually beautiful display. Movie Makers will be glad to learn of any such films which have been made by its readers.

■ Writing in the *Philadelphia Public Ledger*, Eric M. Knight, cinema critic of that paper, pays gracious tribute to "amateur films that are not so amateur. It seems probable," he says, "that from among them (the ranks of home movie makers) will come some interested in the motion picture as a fictional or artistic form, some who will make the great films of tomorrow." This is high praise and potent prophecy from a professional judge of the cinematic art. Mr. Knight concludes with the pleasant comment: "I suppose that someone will write me tomorrow and point out that all I've outlined above has been done already." Movie Makers readers will recognize in his words our own belief expressed more than six years ago at the Amateur Cinema League's inception and will adjudge it now to be a present fact of which we are proud.

Printed by WNU, New York

# Classified advertising

■ *All classified advertising copy will be carefully scrutinized but* MOVIE MAKERS *cannot be held responsible for errors or statements made by classified advertisers. Box numbers are provided by* MOVIE MAKERS *as a convenience to readers and classified advertisers alike. Mail received for these box numbers is forwarded by* MOVIE MAKERS *unopened to the advertisers concerned. Remittances, if any, to cover goods offered for sale in this department should be made to the advertiser and not to* MOVIE MAKERS.

## EQUIPMENT FOR SALE

■ BASS OFFERS brand new Peko Maestro improved 16mm. sound projector and built in turntable 33 and 78, complete with amplifier, regular $255. cash price, $110. each. Write for details and be sure to send for your copy of the Bass Bargaingram #209, crammed with bargains, 1001 items for amateur and professional and sent to you free. Before you trade your old equipment, write to headquarters for appraisal. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

■ UNUSUAL bargains in movie cameras and projectors, all makes and sizes including both 16mm. and 35mm. Send for price list and Catalog C. MOVIE SUPPLY COMPANY, 844 S. Wabash Ave., Chicago.

■ ONE DOLLAR ONLY—New Hayden extension arms for your Kodatoy for 400 ft. reels. Sent direct only. A. C. HAYDEN CO., Brockton, Mass.

■ PATHEX EXCLUSIVELY. Complete, brand new stock, latest models, cameras, projectors, raw film, exhibition film, Pathex accessories. WESTWOOD CINEMA STUDIOS, 1944 Ocean Avenue, San Francisco, Calif. Mail orders filled.

■ CINE-KODAK Model K, *f*/3.5 lens, black, brand new and perfect condition, complete with tripod and Panrite head, $75. H. RUSTIGAN, 34 Lafayette St., Pawtucket, R. I.

■ BELL & HOWELL Filmophone (list price $656.00) outfit includes 250 watt Filmo projector, 16 inch turntable, pick-up, amplifier, speaker, cables and carrying cases. Guaranteed like new, price complete, $225.00. BURTON HOLMES LECTURES, 7510 N. Ashland Ave., Chicago, Ill.

■ EYEMO for sale: 8-16 speed, latest model, fifty foot at winding, Cooke *f*/2.5 and case. New condition, $100.00. O. F. MENGE, 256 Main St., Buffalo, N. Y.

■ FILMO 75 camera *f*/3.5 lens and T.H.C. 3" *f*/4 telephoto lens. Practically new, good condition, complete with case, $95.00 cash. BOX 143, MOVIE MAKERS.

■ COOKE 3¾", *f*/3.3 lens, $50.00; 1" velostigmat, *f*/1.5, $22.00; Victor camera, *f*/2.6 lens, carrying case, $60.00; Filmo projector, $100.00; Bell & Howell enlarger, $20.00. All practically brand new. Six reel feature, $30.00. SHIPMAN, 1197 6th Ave., 47th St., N. Y. C.

■ FULL LINE of accessories for cine and still photography at lowest prices. Obtain our prices before purchasing. All raw movie film at reduced prices. Kodascope C (used) $25.00. CINECRAFT CO, 80 Boylston St., Boston, Mass.

■ DE VRY two lens, 35mm. camera, almost new, perfect condition. Price low for cash. WRIGHT, Box 410, New Bedford, Mass.

■ FOR SALE cheap or trade, 3—200 foot Universal cameras, 2—200 foot Wilarts. Make us offer, all perfect condition. F. W. BUCHANAN, Johnstown, Pa.

■ BELL & HOWELL Photometers, with case, as new, $9.00. $10.50 Justophots, brand new, $7.00. Your old equipment is worth more when traded in toward new equipment with us. NATIONAL CAMERA EXCHANGE, 5 So. Fifth St., Minneapolis, Minn.

■ DE VRY D 57 camera, $29.50, De Vry D projector, $34.50, both for $58.50. 16mm. films with popular stars, 35c up. Bargain lists. HOME MOVIE SERVICE, Box 32, Easton, Pa.

■ UNIVERSAL camera with sound blimp, 3 lenses, 5 magazines, tripod, good mechanical and optical condition, $425.00. CARL NELSON, 164-12 110th Rd., Jamaica, N. Y.

■ SELECTED 16mm. library films, in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

## A Word From Dr. Kinema

◆

I DON'T want any snap judging amateur to conclude that I have got my focus wrong because I have hopped into this classified page. I'm here with a real motive as I have always tried to be when I was further forward in our magazine.

■ Away back in 1926 when this magazine was planned and I was called into consultation, the rest of the gang thought that I would be satisfied with *The Clinic* every month. But they were surprised when I said that MOVIE MAKERS must, as a magazine for amateurs, have some way for amateurs to buy and sell with each other and to make the individual offers of trades and swaps that are half the fun of any good hobby. I asked for CLASSIFIED ADVERTISING, a whole page.

■ Here it is and I claim that my judgment has been vindicated. Each month it carries the messages that bore right down into the heart of the real dyed in the wool kind of movie maker.

■ There is no reason why I cannot talk advertising once in a while and I am doing it right here and now. This classified page is yours to use. I knew that you would want it and I ask you now, right in the middle of the depression and everything, to use it freely and regularly.

■ In fact, I prescribe it as the best kind of medicine for you, for MOVIE MAKERS and for the League.

■ BARGAINS: Bell & Howell 16mm. cine, $80.00, projector, $85.00, cases included. Also screen, splicer, etc., very reasonable. All excellent condition. MASON, 4 Norman Rd., Upper Montclair, N. J.

■ PACENT portable, 16mm. sound projector, with loud speaker, list $270.00, $150.00; Toneograph portable, 16mm. sound projector in case, $45.00; Ampro De Luxe projector 300 watt bulb, $125.00; Filmo projector 200 watt bulb, round base $65.00; Motioscope projector 50 watt bulb, motor-drive, $14.50; Business Kodascope Model C, in case, $50.00; Cine-Kodak Model M., *f*/3.5 lens and case, new, $50.00; Filmo Model 70A, *f*/3.5 lens, $75.00; Keystone, spring-driven camera, *f*/3.5 lens, $21.50; Goerz Hypar 15mm. *f*/2.7 lens in focusing mount, $22.50; 1" *f*/1.9 Dallmeyer lens in focusing mount, $20.00; 3¾" *f*/3.3 Cooke telephoto lens, $48.50; Cane tripod for movie cameras, $4.50; B & H Photometer in case, $12.00; Panrite panoram & tilting top, $6.00; B & H film cleaner attachment, 57 Model, $8.00. WILLOUGHBYS, 110 W. 32nd St., N. Y. C.

## EQUIPMENT WANTED

■ WANTED, 16mm. library films, whole libraries and single films, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

## FILMS FOR RENTAL OR SALE

■ *Big Trees of Yosemite*, 200 ft., 16mm., price $12.00. *On the Waves at Waikiki*, 150 ft., price $9.75. GUY D. HASELTON, 7901 Santa Monica Blvd., Hollywood.

■ 35MM. NEGATIVE fresh Eastman and Dupont stock—panchromatic—supersensitive—grayback. 100 ft. daylight loading rolls, $2.75 each. Sept rolls, 1 dozen, $3.00. Also lengths from 50 ft. to 400 ft., at prices ranging from 1½ to 2½c per foot. WARRANTED FILMS, INC., 729 Seventh Avenue, N. Y. C.

■ PIXY PICTURES (25 ft.) 16mm. short subjects complete with leader, title and metal reel, all new film, $.75 each, three for $2.00. Send for list. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ FREE MEMBERSHIP in our rental library. Write today for application and list of available subjects. Our rates are very low, our films the finest. EASTIN FEATURE FILMS, Galesburg, Ill.

■ BARGAINS in new and used 16mm. films. Subjects as low as $1.75 per 100 feet. Get our big free catalog. EASTIN FEATURE FILMS, Galesburg, Ill.

■ SELECTED 16mm. 100 ft. new films, $3.75. Send for list. Art reels our specialty. LINCOLN PHOTO SERVICE, 1136 Lincoln Ave., Utica, N. Y.

## FILMS WANTED

■ 16mm. or 35mm. FILMS OF BARCELONA International Exposition, especially of fountains, by their designer, Carlos Buigas. Address replies to his representative, PEDRO J. SMITH, 260 Riverside Drive, N. Y. C.

## FILMS FOR EXCHANGE

■ EXCHANGE. THIS LIBRARY WAS THE FIRST to reduce the price of exchange to $1.00 for 400' films and maintain its strictly HIGH CLASS SERVICE. EXCHANGE PRICES: 400' reel, $1.00; 200' reel, $.50; 100' reel, $.25. Return postage required. EVERY REEL SENT OUT CARRIES A GUARANTEE of 100% SATISFACTION. QUALITY HAS NO SUBSTITUTE. Ask for list No. 22. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

## TRADING OFFERS

■ SHOTGUNS, target pistols, rifles and other good firearms accepted in trade on motion picture and photographic equipment. Authorized Eastman, Bell & Howell, Victor, Rhamstine, Simplex, Pathex, DeVry, Leitz and Stewart-Warner dealers. NATIONAL CAMERA EXCHANGE, 5 So. Fifth St., Minneapolis, Minn.

## MISCELLANEOUS

■ ART and animated titles made to order. Movie films developed and printed, 16mm. and 35mm. High class work priced reasonably. UNIVERSAL FILM LABORATORIES, Dept. B, 418 Seventh St., Parkersburg, W. Va.

■ SPECIAL 16mm. enlarged to 2¼"x3¼" including print, 25c, best results. Write STANLEY, 2317 Scarff St., Los Angeles, Calif.

# FILM IT

# IN FULL, NATURAL COLOR

*Full color movies now as easy to make as snapshots... and under a far wider range of light conditions than ever before.*

NOW you can make full color movies on dull days or in open shade with your camera at half speed... on slightly cloudy days at normal speed. This is possible because of Super-sensitive Kodacolor Film. A few shadows or a partially gray sky can't prevent this fast film from faithfully recording every color, every detail of the subject and background.

All you need is a Kodacolor Filter outfit and a Ciné-Kodak equipped with an *f*.1.9 lens. Eastman Super-sensitive Kodacolor Film will do the rest. It's twice as fast as the original Kodacolor Film. Assures sharper definition... richer, more brilliant colors... than have ever been possible before.

Imagine the picture on this page in Kodacolor. The mother bending her auburn head over the child's golden curls. The bright blue of the youngster's blouse, the mother's gaily colored dress.

Their faces... suntanned. Hazel eyes. Red lips. Nature itself... recorded on a strip of film for you to see again and again on the screen. That's thrilling enough for anyone.

Your Ciné-Kodak dealer will gladly show you a reel of the new Eastman Super-sensitive Kodacolor Film. Be sure to see him today. Eastman Kodak Co., Rochester, N.Y.

100 feet
16 mm
SUPER-SENSITIVE
KODACOLOR
SAFETY FILM
EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

*Eastman Super-sensitive Kodacolor Film costs no more than the original Kodacolor Film (now discontinued)* — *100-foot roll,* $9.00; *50-foot roll,* $4.75.

## EASTMAN *Super-sensitive* KODACOLOR FILM

# MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

LIBRARY OF CONGRESS

25c

AUGUST 1932

AMATEUR CINEMA LEAGUE, Inc
105 West 40th Street
New York, N. Y., U. S. A.

Date ..................

I wish to become a member of AMATEUR CINEMA LEAGUE, Inc. My remittance for $................ made payable to AMATEUR CINEMA LEAGUE, Inc., is enclosed in payment of dues. Of this amount, I direct that $2 be applied to a year's subscription to MOVIE MAKERS. (To *nonmembers*, subscription to MOVIE MAKERS is $3 in the United States and possessions; $4.00 in Canada; $3.50 in other countries.)

MEMBERSHIP ............... $5 a year (CANADA $6)

LIFE MEMBERSHIP ................ $100 in one payment and no further dues.

Name ................................. Street .................

City ................ State ............... Country...........

One of the Amateur Cinema League's animated leaders is free with this membership. Please state width you wish—8mm.,—9½mm.,—16mm.,—35mm.
Aug.-32

# For every movie maker, from the occasional to the regular addict,

THE AMATEUR CINEMA LEAGUE is not, as some people have mistakenly thought, a service organization only for the advanced amateur. It is geared up to give to the thousands of occasional filmers the instant, practical and clearly stated help that they want. No question is a foolish question or an unimportant one to the League's consulting staff. We know that those who film only once in a while have different needs to those of constant picture makers.

The advent of eight millimeter movie making will bring many people into amateur movies who have looked longingly before. The Amateur Cinema League is ready to serve the newcomers and to give them the help—through MOVIE MAKERS, through letters and personal discussions, through telephone calls and by means of bulletins—that amateurs of longer experience are getting regularly.

Use the coupon above to secure this essential aid to all good movie making—an AMATEUR CINEMA LEAGUE MEMBERSHIP.

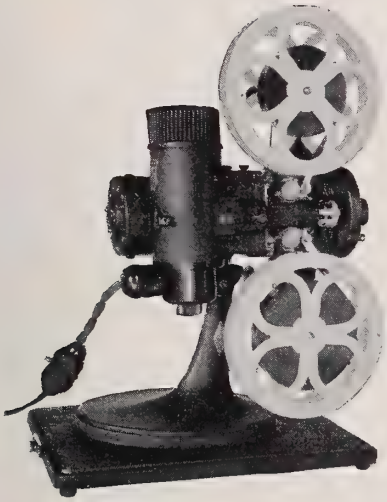
## Five dollars a year

## AMATEUR CINEMA LEAGUE, INC.

105 West Fortieth Street
New York, New York, U. S. A.

# COLOR MOVIES

*on regular film . . . . with any lens . . . . under any photographic light . . . . permitting duplicate prints . . . . up to 10 feet wide on the screen . . . .*



*Filmo 57*
*Morgana Projector*

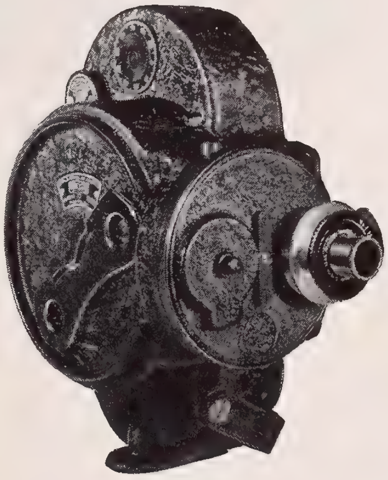
With the new Filmo Morgana Camera you can now take color movies by the best two-color additive process yet developed. It uses regular panchromatic reversal film, *any* Filmo 70-D lens, *any* photographic light!

You can show these color pictures as large as 10 feet wide with the Filmo Morgana Projector . . . and have duplicates made if you wish, just as from black and white reversal film.

The Filmo Morgana Camera has five film speeds—8, 12, 16, 24, and 32—Cooke 1-inch F 3.5 focusing lens, and two Morgana two-color filter units—one for daylight, the other for incandescent light. Price, $190 (all prices include federal tax).

The Filmo Morgana Projector, with 300-watt, 110-volt lamp, and color wheel, is $210.

Both camera and projector are instantly convertible for showing monochrome movies.



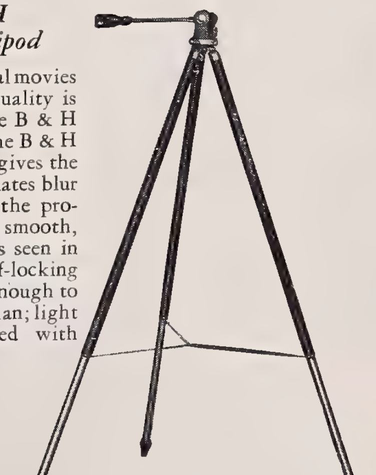
*Filmo 70*
*Morgana Camera*

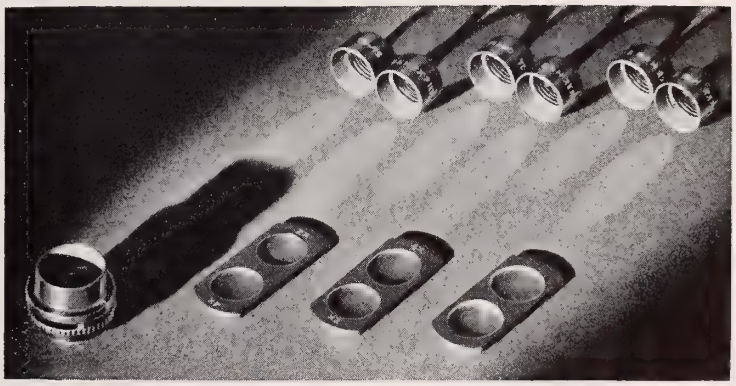
### *A new projection lens for maximum size with minimum throw*

New—The Cooke .64-inch projection lens for Filmo Projectors (not illustrated). A lens with a wider angle than any other lens for this machine. It gives maximum picture size with minimum throw. At 24 inches the picture is 14 x 11 inches. Hence this lens is invaluable for window displays (with Filmo Continuous Projector), and in conventions, exhibits, and auditoriums where a long throw is often impractical. The .64-inch lens has remarkable covering power and sharpness of definition. Price, $40.

### *The B & H All-Metal Tripod*

Everything for personal movies of true professional quality is found in the complete B & H line. One example: The B & H All-Metal Tripod. It gives the rigidity which eliminates blur and jumpiness from the projected movie, and the smooth, steady pams and tilts seen in professional films. Self-locking tubular legs. Strong enough to support a 180 round man; light enough to be carried with ease. Price, $36.





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***Featured on Pages 346 and 347 of this issue.***

•

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JUL 28 1932

# MOVIE MAKERS

**The magazine of the Amateur Cinema League, Inc.**

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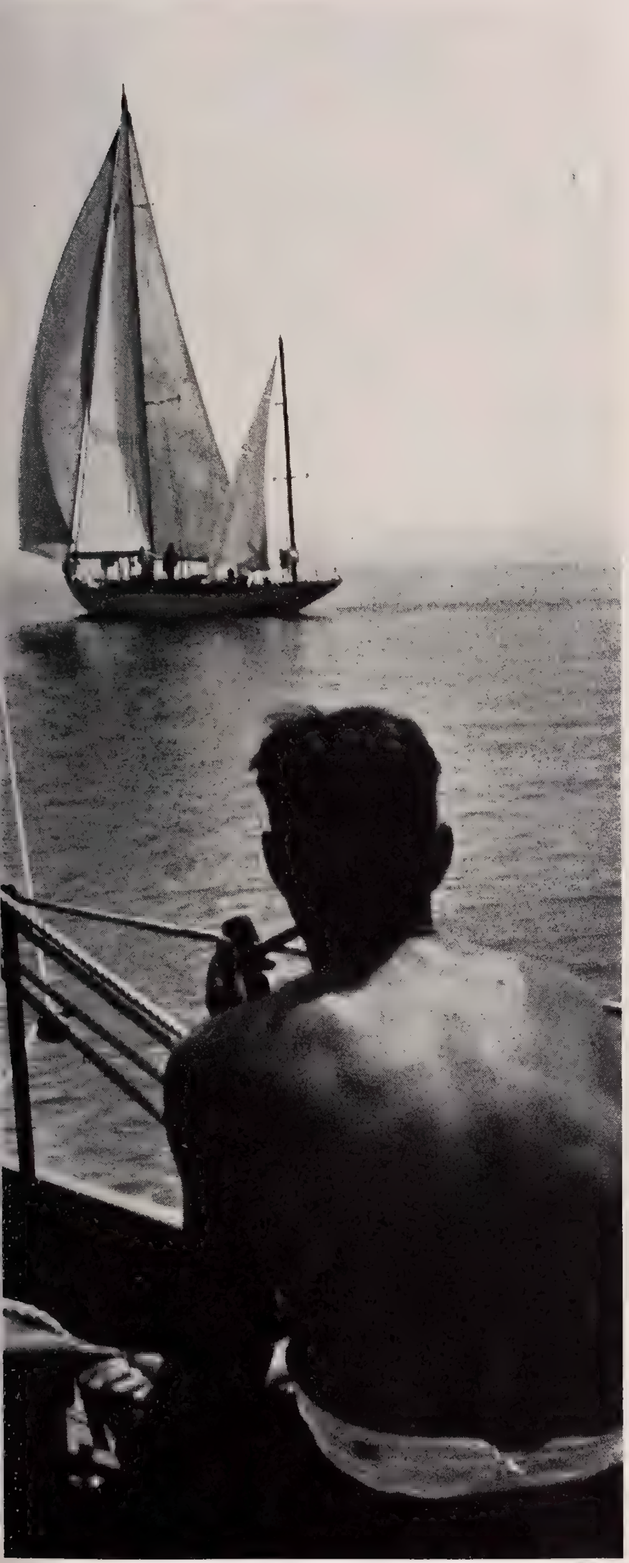
R. I. Nesmith and Associates



Editor
ARTHUR L. GALE

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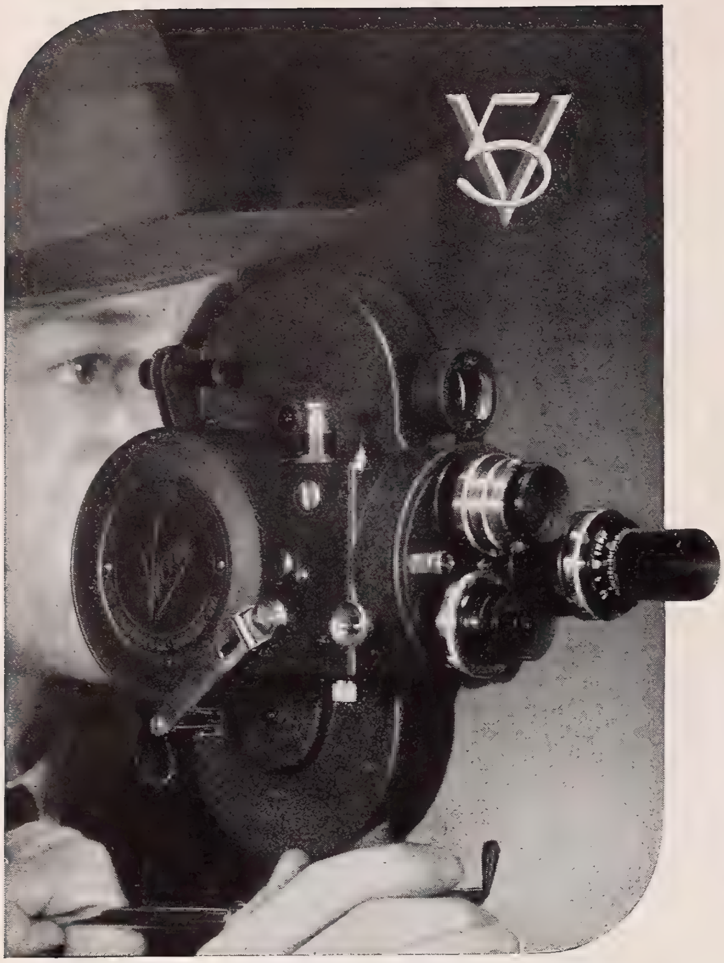

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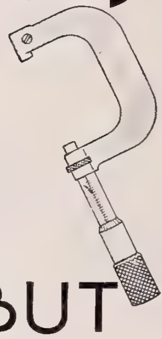

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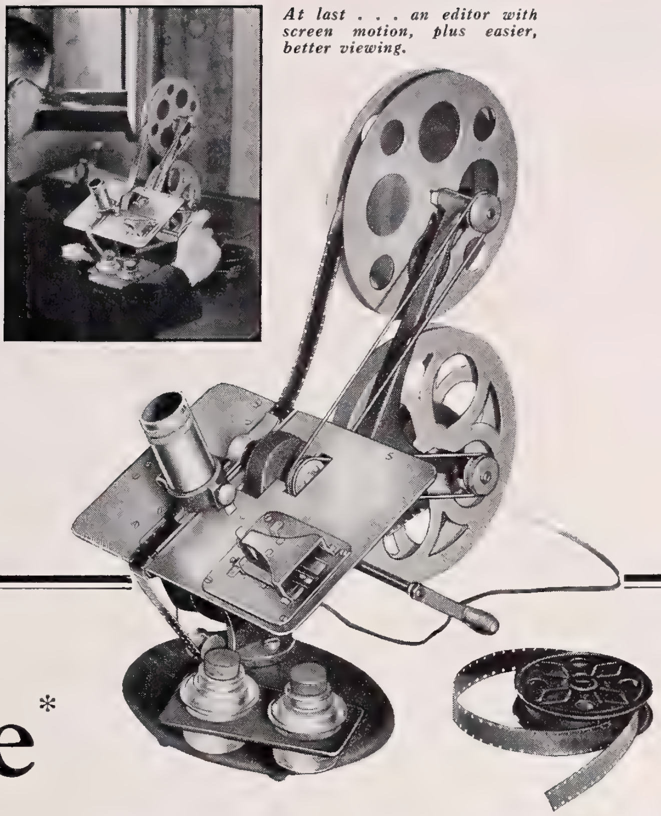

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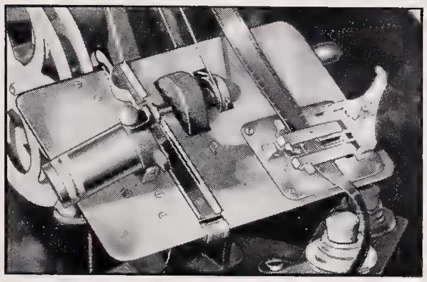

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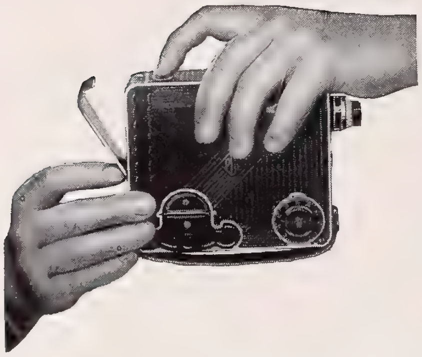

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# A wider field

WITH the introduction of a new method for making amateur movies inexpensively, described elsewhere in this number of MOVIE MAKERS, a barrier is removed that has prevented numbers of persons, in the past, from taking up this absorbing human activity.

This is not the first effort that has been made to bring the cost of amateur movies within the possibility of a wider range of population groups. One system has, from the very beginning of amteur cinematography, been in wide use in countries outside of the United States. Its introduction into North America was complicated by tariff barriers and by indefinite merchandising policies and the survival of this system, at the present time, speaks well for its basic excellence. A later effort, made in the United States, failed to come off, again because of merchandising unreadiness and insecure planning for distribution.

The new method, presented this month, promises assured success for a number of reasons. It is the product of the largest photographic organization in the world and behind it stands the reputation of that organization for sound technique and practicality. It has profited by previous experience of others on similar lines and has met frankly, and solved admirably, the problems of both machinery and film. But other methods have had technical qualities to recommend them and have, notwithstanding, failed to win the widest acceptance in all parts of the world. In the present instance, again, the signs are favorable because the distribution and merchandising are in the hands of those who have not only had a long and rich experience in these fields but who have borne a reputation, during all of that long experience, for aggressive salesmanship and wide advertising based upon a policy planned in advance to cover an extensive future development of whatever innovations they present.

It is possible, this August, to assert that amateur movies have now entered a new phase of their development, a phase comparable to that of popular photography, when inexpensive cameras and roll film were made available, and to that of radio reception, when the "build your own" movement was superseded by the presentation of the completely assembled "set."

The Amateur Cinema League, which has been responsible for so many advances in the type and quality of equipment offered to amateurs by manufacturers, welcomes this constructive move toward a greater popularization of personal movies. There has not been, nor must there ever be, anything esoteric and exclusive about this great means of human expression. Like all true arts, amateur movies will come to their real greatness when they are in the hands of all of the people.

In welcoming what it believes to be an intelligent and successful method of inexpensive amateur movies, the Amateur Cinema League recognizes its responsibility to serve the newcomers to this wider field, as it has served newcomers in the past, by giving them the service that they may need and by holding out to them growing standards of excellence, by which they can measure their progress as they go on from good filming to better. The marchers will grow more numerous but their objective will remain the same.

## THE AMATEUR CINEMA LEAGUE, INC.

*whose voice is* MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now spreading over more than fifty countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.*

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William M. Rittase

## Up in the clouds

JUL 28 1932

MOVIE MAKERS

# Enter the Eight!

RUSSELL C. HOLSLAG, ACL

## Marking a new step in the development of amateur movies

MOTION picture amateurs existed years ago, even before the smaller sizes of cine film were introduced. Such was their enthusiasm for this responsive medium that these amateurs, few in number but inspired with the possibilities of the motion photograph, were perfectly willing to work with the bulky apparatus and heavy accessories that were then necessary to get results with the 35mm. or standard width film. To shoot enough film for the standard projection reel of one thousand feet meant changing the two hundred foot magazines in the camera *eight times*. Then, when all was ready for projection, the splicing and cutting having been completed, the full thousand foot projection reel was found to weigh about five pounds. There was also the heavy projector to haul forth and to set up, not forgetting the care that had to be exercised with inflammable film.

What a strain on the hobbyist's endurance! Yet, for a few, of which the writer was one, the enthusiasm still remained in spite of bulk, weight, expense and more expense. So great is the fascination of the motion picture.

Then came the sixteen millimeter film. The nine and one half millimeter width was popular in Europe, too. What a merciful reduction in bulk and in weight, both actual and on the pocketbook! With 16mm. film, a four hundred foot projection unit, with its reel, weighed about sixteen ounces and the camera unit had shrunk to the hundred foot, daylight loading spool, which actually provided a fifty percent longer shooting time than the two hundred foot magazine of the 35mm. camera.

The first examples of 16mm. spring driven movie cameras made their bow; one of them was sponsored by a great photographic research and industrial concern, the Eastman Kodak Company, always among the first to blaze new and interesting photographic paths. These trails the first struggling movie makers had marked out; trails that were destined through this development to be widened to a well marked highway whose direction is easy to follow. Spring driven! Actually, one could hold a movie camera in his hand and take pictures! The old line shook its head in concern. What, no heavy tripod to steady the picture? 16mm. was foredoomed to failure.

Yet, in spite of the fact that cameras may wobble in careless hands, it did not fail but waxed strong and lived. Making the taking of motion pictures relatively easy, it opened up a new field, freeing the camera from earth, as it were. And we who know and respect sixteen have seen it continue to grow steadily. Through the formative years it has come; first in recording strictly "home" subjects, then widening out into more purposeful fields, such as the industrial, the educational, the scientific. Thoughtful groups of amateur filmers have been formed and have produced motion pictures freed from the restraints of commercialism; these have expanded the cultural possibilities of the medium and have developed it as an art and as a language.

So much for sixteen. It has arrived at a stage at which it has fairly outgrown its original application. Modern 16mm. projectors, with their superpower lamps and professional refinements, have made possible the exhibition of these films to surprisingly large audiences. Sixteen millimeter started in the home but has grown into the auditorium. It has taken unto itself prerogatives not more important, perhaps, but different from those it had originally.

And now—enter the Eight. Here is a new and profoundly considered development which is made exclusively for the home movie field. *Eight*—the numeral refers to the width of the film, which is essentially sixteen millimeter cut in half but, more than that, constitutes a new film, embodying ideas not developed before.

Again the Eastman Kodak Company is a pioneer; indeed, it is most appropriate that the creator of 16mm. film, that made possible the widespread amateur field with which this film is associated, should sponsor the Eight. Let us briefly consider some of the basic features of this new development; further technical details will be found in our News of the Industry department, Page 352. The camera is much more than a miniature edition of its big brother, the 16mm. Cine-Kodak. The "8" is really a beautifully made instrument having its own exclusive design. Howbeit, it is unusually small and compact, both because of the unit spools of small diameter and because of its original form of construction. By an ingenious paradox, the Eight is not "eight" while film is being loaded in the camera, or during shooting. Its contents are purchased in the form of sixteen millimeter film which comes on a twenty five foot, daylight loading spool, approximately two inches in diameter. This spool is placed on the feed spindle in the new Cine-Kodaks. Threading is done in the normal way and is "straight line" and without complication. When this is done, the camera is closed and the film is ready for exposure for the first time.

[Continued on page 356]

# Plane filming

PAUL D. HUGON

A shot like this will establish the airport as locale

Zoltan Herczegh, courtesy *American Annual Of Photography*

NOW that air travel is no longer a novelty, many vacationists will have occasion to ride the highways of the sky this summer. Naturally, they will expect to keep a record of their experiences, not necessarily because they are unusual but because they will be remembered with enjoyment later. What can be done with an ordinary 16mm. camera on a plane journey? Bearing in mind, as always, that photography should record feelings rather than facts or, rather, facts only in so far as they illustrate or create feelings, we shall not be tempted to waste much footage on scenes that could as well be part of a land trip, since they would fail to produce suitable emotions. For example, a view of a plane rising from the field is a common sight; therefore, it has no value in an air scenic except to explain something else, perhaps to establish the airport's locale. Unity of conception, telling the whole story from the point of view of the one who is going aloft, is necessary to make the reel effective. What do *we* think and feel as we step into the ship, as we take off, as we view the old home town from an altitude of 3,000 feet, as we ride over a range of mountains, as we pass a lake where we often cast for bass, as we balance a cup of coffee in our hands at lunch time, as we ride above the clouds, as we first glimpse the lights of a strange city? The picture is there and nowhere else.

To one who has never been up, a condition that makes it easier to be aware of one's own feelings, the first sight of the plane as it stands being "revved up" will arouse emotions of concern about the safety of the trip. To convey this feeling to the audience, the amateur will inspect the plane from every angle with his camera, look at the wings, at the motor and at the struts. He will stand in front and embrace in one view all three motors, if it is that type of plane. He will run his hands over the stout corrugations of the body; he will appraise the cushioning effect of the huge tires. If he remembers to take this kind of views, from a very low angle to produce proportionately larger size, he will start with a hundred feet or so of unusual and impressive material which, later, will enable the spectators to share his feeling of excited anticipation.

Things the flying amateur should do for best results

His second look may be at the degree of comfort to be attained on the trip. He will peep through the open door and note the light weight armchairs. He will notice the baggage compartment and the stowing away of the handbags. He will realize for the first time that the pilot's cabin is separated from the passengers' compartment and that there is no more chance of seeing ahead than in a railroad train. He may be allowed to inspect the instrument board and wonder at its complicated indicators. Camera in hand, he will have just that many scenes.

Once in the car, he will look out and wonder how it is going to feel when he begins to leave terra firma. Of course, he will not attempt to thrust his camera through an open window because of the air pressure which would make it vibrate objectionably, even if it does not wrench the camera from his hands, but he should be ready to hold the lens tightly against the window pane, which is made of plate glass and should not distort the picture, or just inside the open window, resting on the window sill at a fixed angle. This offers another chance for the cameraman to share his feelings if the camera is held in a fixed position throughout and is perfectly horizontal and at right angles to the line of flight so that the blurring of the scene, as it whizzes by, will show very effectively on the screen. This is one instance in which the perfection of photography consists in deliberately chosen imperfection, as in those studio shots in which the camera swiftly swoops across a room to indicate that the other character is also there at the same time. It will be better, of course, if the passenger is seated on the side on which the city buildings appear. As the ship is likely to turn around as it rises from the airport, it might be well to ascertain from the pilot just what his first movements will be.

Now the plane is up and the traveler begins to recognize familiar scenes. But how different they look! With the camera front barely resting on the window ledge, tilted at a suitable angle, but steady, he begins to revisit his home town. Of course, he knows better than to "panoram," since the plane is already doing that for him, and there is enough vibration in all flying without adding to it gratuitously. At most, he might keep the camera pointed, by very low semicircular motion, toward the spot where his home or factory is located so that he can point it out to friends later when he projects the picture for the home audience.

[Continued on page 355]

# Reeling while they ride 'em

HOMER HILTON

THE most enjoyable of home movies are those which include action, excitement and something new. No subject so easily qualifies on all these points as does a rodeo. The colorful atmosphere which prevails, the unusual costumes that are seen, as well as the thrilling contests themselves, offer entertainment sufficiently different from any other to make the performance eminently worth while for the cine record.

A rodeo is a presentation of the contests and sports of the Far West which were popularized years ago by cowboys and Indians. They were held at the roundups, when all ranchmen gathered semiannually at designated points to claim the cattle that had been grazing at large. Finally, the champions of all roundups were invited to Pendleton, Oregon, to compete in a great national championship which was staged so successfully that the event became an annual affair.

The rodeo readily lends itself to amateur movie making, because each event is usually run separately and it is possible to record almost every occurrence. Also, as they are held in outdoor arenas, lighting facilities are natural and apertures can easily be adjusted correctly to obtain the best of photographic results. In such cases as indoor shows, as in Madison Square Garden, the Stock Pavilion in Omaha, Ft. Worth and other western cities, the lighting is so effectively arranged that good photographic conditions are the rule and not the exception. In either case, however, the wise amateur will always use a light meter to be certain of the correct aperture. During the course of an outdoor show the sun changes its position, storm clouds may appear, but more particularly, the shadows from the grandstand may cast a valley of darkness across the most active portion of the arena, hence the exposure meter becomes a necessary accessory.

Frequently, amateurs use too long a telephoto lens because of the distance intervening between the camera and the object and this tendency should be checked. Most shots will be made at a distance of less than fifty yards, while those which start at a greater distance will usually end nearer the camera. If all pictures are to be taken from the grandstand, choose a lens not over two inches in focal length and you will be certain to get all of the events with the greatest clarity, and yet with a sufficient field to include adjacent objects which may lend interest to the scene. So many rodeos have been shot with a one inch lens with such excellent results that one need not hesitate to use this equipment. If you have a lens with a rating faster than *f*/3.5 it will serve best, for often the show will continue on until late afternoon and a faster lens will catch some shots that otherwise might be lost in the gathering summer dusk. Supersensitive film will help.

**Rodeos are full of opportunity for the alert camera lens**

Try, if possible, to take at least part of the picture from a place where a tripod can be used. There is so much action in a rodeo that there is a temptation to wave the camera, resulting in jerky, wobbly screen images. Following a running horse with a camera held in the hands is not an easy task. But with the aid of a tripod you may be sure of added steadiness and definition. There will be need of closeups, so take a telephoto lens with you. If you have a turret head camera you are all set, but if you haven't one, carry an extra lens or two in your case. There will be many costumes and western characters, closeups of which will add variety to the picture. A telephoto lens of not over four inches focal length is ideal for this purpose, enabling you to get some pictures of the contestants in their natural poses. Most rodeo people are camera shy, so an effective closeup is possible only with a telephoto lens.

Such a lens will be useful in recording steer roping, calf tying or "bulldogging," for then the action of the cowman's hands, showing the speed, strength and skill of such work, may be caught. Slow motion of one of these shots will be most effective as it will bring out every detail of the action.

When considering the use of a telephoto lens, don't overlook the fact that, although action may start on the opposite side of the arena, it may end directly in front of the camera. Lens needs are covered if you have a turret head, because one can easily and quickly change to a short focal length lens when the occasion demands, but otherwise it is best to use a two inch, or even a one inch, for the general run of pictures, reserving the telephoto for closeups before or after the program. When using a telephoto, remember the tripod.

By all means, use a filter if your lens equipment and lighting conditions will permit. There is much color in the costumes of cowboys, and of course the Indian blankets and headdresses are full of it, with

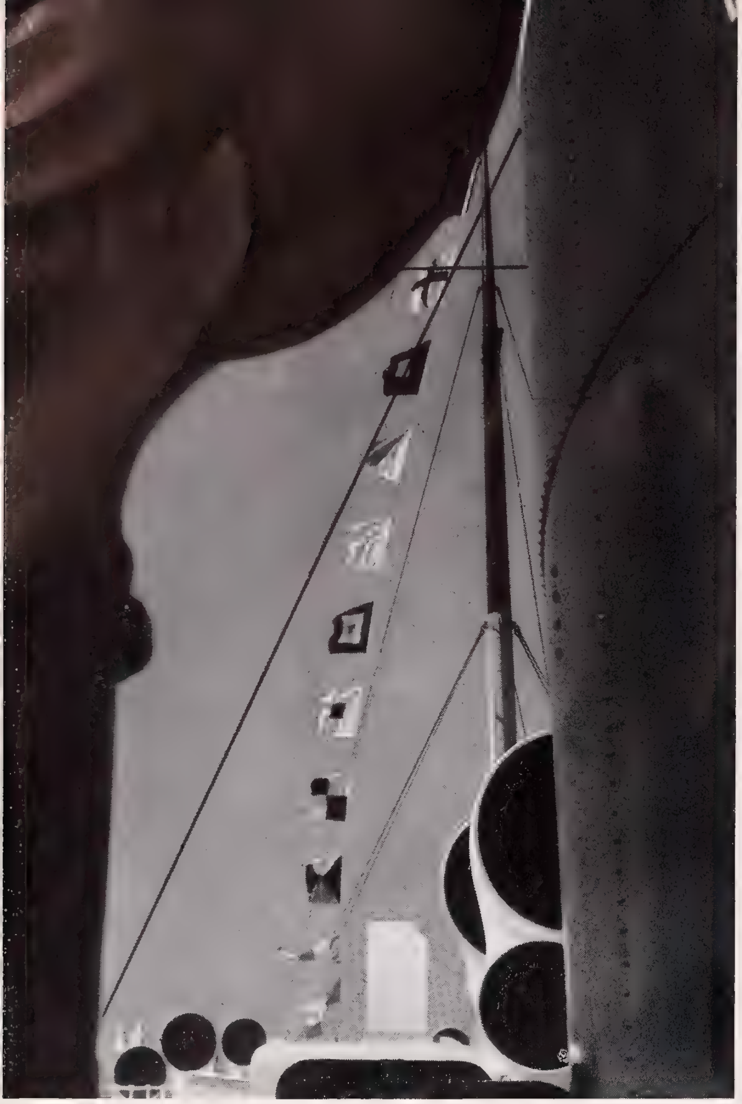
[Continued on page 357]

wing Galloway

The action must be centered for the happiest results

ANDREW WALSH

# The night boat



Doris Day, courtesy Eastern Steamship Lines, Inc.

**Funnels and masts make designs that are worth filming**

I AM a school teacher and my hobby is amateur movies. This is not so much of an economic contradiction as some of my friends have pointed out to me, because I have no other hobbies; I have no motor car, do not play golf, collect nothing and—lacking a wife—I have avoided the fascinating experiment of two living more expensively than one.

Having been born without imagination, but with a liking for order and regularity, I have passed into the age of discretion and have been there long enough to learn to salt the commonplace with a little of what, for me, passes for adventure. Each vacation provides the year with this seasoning and each vacation is carefully planned to provide it. A carping fellow pedagog tells me that the planning takes all possible joy out of the unexpected and I must admit that he comes back each autumn with an incredible tan, an empty purse and a look in his eyes that is reminiscent of memories quite probably incompatible with his profession. But in spite of all that, I feel safer with a camera for a vacation companion.

This year, with my movie camera—an inexpensive universal focus affair—and four hundred feet of film that represented three sessions of grand opera missed, a new reference book not bought but read in the library of my school at night, several evenings of bathtub laundering and eliminating dessert for a month, I took the night boat to Boston.

Being without imagination, I cadged about a bit among the faculty for a *leit motif* upon which to build my vacation film. The psychology man, who always struck me as a pretentious ass anyway, but who invariably has some new theory about why people do things, suggested a study of the mating habits of vacationists, which seemed to me low in the first place and intolerably inquisitive in the second. An English Lit. instructor went all aflame at the idea of Boston and proposed the homes of the poets but failed to see why the lack of cinematography would spoil his suggestion. The Physics Department was quite certain that boat machinery would make a film that would have "some meat in it" and airily suggested that I get a fast lens and scrap my "pan" film in favor of supersensitive. At last, I stopped asking and firmly decided that my film would be merely *A Trip To Boston.* It was, after all, to be my vacation.

The best thing about the upper deck of a boat, that permits all classes of passengers on its upper deck, is that you can film nearly everything that you want to get in the picture. If you keep clear of funnels, smoke drift and fluttery passengers, the horizon is yours. The Boston night boat hooks around the end of Manhattan Island in full daylight in summer and, before it leaves the East River, you can have shot six hundred feet of film, if you are so minded, as I was not. My precious film was destined to cover a lot of territory.

With my safe and sane diary sequence scheme, I planned and conserved and debated and saved. I omitted all dock scenes because they can be picked up any time from a ferry boat. One long shot down the Hudson River toward the Statue of Liberty gave the setting for the rest, after which it was necessary only to pick and choose the best lighting for the rich variety of filmable things, which in this case, included a tugboat with smoke wreath, a fireboat in action (someone's poison was my meat), and an ocean liner manoeuvering into midstream. The ferry boat would have given me these, too, but not always with the excellent lighting of this time of day and year.

The real filmer's gold mine was struck on the east side of Manhattan, where one seldom goes, except on the "round the Island" boat that is always too crowded for adequate filming. It takes no special equipment to get the unusual angle shots passing under the bridges and the panorama of the city, with water traffic giving motion to the foreground. In the upper river, were some racing shells with crews at really vigorous practice and excursion boats, crowded to the rails, passed near enough for the kind of shot you can never get from the shore. Each island and point of land offered novel viewpoints.

By the time the light petered out, I had one full hundred foot roll to my credit. Immediately, being, as I said, of an orderly turn of mind, I sat down comfortably in the writing room and began editing and titling in advance. Uncompromisingly at the top of the page was *A Trip To Boston.* The *leit motif* was my own.

**A floating camera finds some unusual coastwise scenes**

Like Molière's *Bourgeois Gentilhomme,* I manoeuvred [Continued on page 356]

# Greece moves west

ARTHUR L. GALE, ACL

## A world concourse calls amateurs to Los Angeles locale

THE Tenth Olympiad, to be held in Los Angeles from July 30 to August 14, will be a summer mecca for amateur movie makers all over the country. Since, long before the days of supersensitive film and efficient photoflood lamps, the struggling professional motion picture companies selected Southern California as the site offering the best photographic conditions, amateur photographers can well congratulate themselves upon the location of this year's Olympic Games. Brilliant sunshine until late in the afternoon is as certain as weather can be, permitting the use of 4X filters and an exposure of *f*/8.

The schedule of events presents the whole range of sports filming opportunities. It includes boxing, fencing, gymnastics, rowing, swimming, yachting and a pentathlon, to cite a few. Most of the events are to be held at the Olympic stadium but others will be held at the Long Beach Marine Stadium, the State Armory and the Rose Bowl. Variation in the setting of the sports will mean opportunity for the amateur cameraman to get different angles and different backgrounds which will more adequately express the vast whole.

On the other hand, as in the case of all stadium events, very probably the cameraman will be restricted to but one filming position—his seat in the grandstand. Because of the vast throngs that will attend the games, there will be less chance than ordinarily to make use of a variety of different viewpoints. In order to get a dramatic film record of this most dramatic of all sports occasions, the amateur movie maker will have to substitute his own ingenuity and equipment for freedom of motion. Closeups, near shots and medium shots will have to be obtained by telephoto lenses. Quick and careful selection of the most cinematic action will have to serve in place of variety gained through different camera positions. Filter effects and a considered choice of composition, secured by manoeuvring elements in the immediate foreground, must be depended upon to add beauty and cinematic interest, rather than unusual angles. Of course, to the very fortunate movie maker who is not restricted to a seat in the stadium, all of these considerations are but useful additions to other possibilities rather than all important substitutions for freedom of action.

Unless one is seeking a comprehensive film record of a particular sport, it would be fruitless and impractical to shoot every moment of a given event. Selection of what will make the best screen material is, therefore, the all important consideration. This will not be so easy because practically everything will have motion picture merit. However, it is necessary to make a choice of the bewildering range of material offered.

In filming the races, either track or swimming events, one will, of course, be sure of getting the start. If, during the line up, near shots of the athletes can be obtained by a telephoto lens, so much the better. Then, if the race is a 60 meter, 100 meter or even 200 meter run, it probably will be possible to follow the course by a slow steady panorama. The 200 meter race, running approximately twenty two seconds, would make a rather long continuous scene, but the excitement would carry it. In longer runs, the start, a few shots of the runners in action and the finish would make the best sequence. This same treatment would be the working basis in filming the bicycle race.

Since field events need a relatively limited range of terrain and since there are pauses between the performance of each athlete, they allow more varied camera treatment than the races. In the running high jump, for instance, between jumps, it would be possible to shift to a telephoto lens to get a near shot of the next athlete before he starts. Slow motion studies of prominent trackmen would be possible and, in the case of the field of action being even more restricted, such as the standing broad jump or standing high jump, these would be particularly easy to get. Perhaps few slow motion studies are more effective than those of pole vaulting. In planning them, it would be well to ignore the running start and to train the camera on the area likely to be covered by the vault itself. Nothing is more fascinating than this apparent human levitation.

Equestrian sports will provide many fine filming opportunities. Slow motion studies of the jumping finals will be important additions to any sports film library. Boxing, wrestling and weight lifting competitions will be held in the Olympic Auditorium and supersensitive film will be required to get sequences of these events. Of these sports, weight lifting has [Continued on page 358]

## Selection of vital moments of events means film success

Wide Worl

# The clinic

RUSSELL C. HOLSLAG, ACL

## Technical comment and timely topics for the amateur

**Floods and flares** ■ An alarming title this, perhaps, yet what amateur does not wish floods of light for his night movies? "Flares" does not refer to that mysterious, ghostly effect inadvertently caused by allowing direct light rays to shine on the lens, but rather to that handy means for producing a flood of light outdoors, the chemical flare. But first let us discuss the possibilities of the incandescent bulb for outdoor work; rather an unusual light source in such an environment but effective nevertheless, if the conditions are correct. "All outdoors" is a big place, and a Photoflood or other incandescent bulb will not be so efficient here as when used indoors, surrounded by light reflecting walls. Nevertheless, when the light is concentrated on closeups, as is shown in the illustration, the effect is very fine. It goes without saying that one must be within the distance bounded by an extension cord from a 110 volt, lighting circuit outlet. One Photoflood bulb, in a good reflector, is sufficient for outdoor closeups with superspeed film and an *f*/3.5 lens wide open. ■ For large groups, such as those that look so jolly gathered around the campfire, the flare is advisable. These come in one half to five minute lengths and, when ignited by means of a fuse, burn with a brilliant, actinic light. The shorter lengths are perfectly satisfactory for home movies. The flare need not, and should not, be placed close to the subject it is to illuminate. Its direct light should not be allowed to fall on the lens but may be concealed therefrom, and at the same time reflected, by backing the flare with a piece of plaster board. The flare will give adequate exposure to all objects included within a ten to fifteen foot circle with the light as center, with normal film and the lens at *f*/3.5. Larger areas may be recorded by using superspeed film and a fast lens. See that the wind is blowing in such a direction that the smoke from the burning flare will not drift in front of the lens. Flares cannot be used indoors.

**Filters for super** ■ Everyone knows that supersensitive panchromatic is especially sensitive to red. Whereas, with other former emulsions, filters were used to hold the blue back so as to give the red a chance to affect the film, this is not now necessary with the "super" film, because its emulsion is slightly more sensitive to red than to blue. And, to this extent, the film is actually self filtering. Blue subtractive filters are yellow, amber or red in color but, since these are not precisely what is needed in the case of superpanchromatic emulsion, the *green* filters have been developed. These filters hold back a certain proportion of both blue and red, hence allow the weaker shades of green a chance to act on the film, giving very pleasant and natural results on such subjects as landscapes, where this color predominates.

**High perch** ■ Inspired by an article in last month's Movie Makers, which set forth the possibilities for securing good technical results in filming parades and pageants, Kenneth V. Bloomer, ACL, decided that best results were to be had from an elevated point of view. Accordingly, he enlisted the services of the local power company and persuaded it to lend him one of its extension ladder trucks, used ordinarily for servicing overhead power lines and the like. Clamping his tripod legs tightly to the floor of its movable platform, Mr. Bloomer states that he was able to secure some excellent shots of local Bicentennial celebrations from this unrestricted point of view. Hollywood may have its camera cranes, but a bona fide cine amateur has produced a satisfactory substitute.

**Reflector** ■ Reflectors made of stiff white cardboard or other non bending material are bulky, inconvenient things to carry around. Results just as satisfactory may be obtained with a piece of white oilcloth having small sticks tacked to two parallel edges. When not in use the oilcloth may be rolled up on one of the sticks and occupies minimum space. When in use, the sticks act as supports to hold up the reflector. Or, if a screw eye is turned into the center of one, it may be hung on a hook or nail or can be suspended from a tripod head.—H. E. Richardson, ACL.

**Eclipse notes** ■ The interest in the coming eclipse, which is now just thirty one days away, has been greatly increased since the subject was discussed in Movie Makers latest issue. J. V. D. Bucher, ACL, writes in to caution amateurs against gazing [Continued on page 358]

R. I. Nesmith and Associates

Photofloods make cinematic triumphs of campfire scenes

# Seashore stunts

EPES W. SARGENT

## Nature provides the beauty but leaves you the continuity

Ewing Galloway

IF you are down at the shore and stroll out on the sands to be awed by the majestic vastness of the ocean, don't get the idea that what you see is going to look the same on the screen. The eye makes allowances while the camera is exact. Unless the viewpoint is carefully selected to get less than the usual amount of skyline, the chances are that the resulting scene will be a band of water and a band of sky equally divided. Pointing the camera slightly downward will give more water and a foreground object will provide a pleasant composition.

If the seashore scenic is to be made on a rocky coast, then you are doubly fortunate, for the rock formations offer good foregrounds and the waves piling over them make cinematic patterns. The best time to make the film is after a stiff blow inshore, with the waves rolling in with greater force than usual. Closeups are very attractive, but be careful to protect the lens from the salt spray.

On a sandy shore, the effect is less pictorial unless the beach is broken up by jetties, but with big waves, one can get good results. It will help materially if the waves break over an upturned boat. To offset these scenes, get some pictures of the sea in a quiet mood. Closeups of the shallow surf running over the sand yield nice patterns for this part of the reel.

If the cameraman is vacationing on a sound or near a harbor, shadow effects and silhouettes of sail boats against the sun may be obtained. Boats tacking in the breeze offer changing light effects on the canvas, which becomes translucent gauze when the sun is behind the boat; long shadow patterns are offered when the light comes from one side.

Such shots as these can be edited into a seashore scenic with titles furnishing a simple continuity. With a little thought, one can build up a very dramatic film, splicing in first the shots of calm pleasant days and incidental beach activities, building up to a windy day and an angry ocean and ending with a return to calm, symbolized by a peaceful sky and sailboats in the bay.

But with most movie makers, human action is the main objective. Naturally children make the best subjects and one can film them playing on the beach with tiny shovels, building curious structures with wet sand or romping in the surf. Such scenes are attractive with straight treatment, but little stories always make them a bit more interesting. For example, the children build a mighty fort and then race away. When they come back, the sea has leveled their structure. After a scene of their consternation would come shots of the building of an even larger sand castle and another tragedy.

### The camera at the beach will find a wealth of material

A slightly more elaborate plot is the one based on buried treasure which may turn out to be ice cream or the picnic watermelon. One clever amateur, varying the plot, showed two youngsters in bathing, finding a map to buried treasure, which they eventually located among the rocks. When they finally secured the case, in which the treasure was hidden, it slipped out of their grasp into the sea. Repeated diving failed to locate it.

Beach comedies for adults can be worked on the spur of the moment as the surroundings suggest. For example, there is the beach umbrella which is blown away to reveal a flirtation or, perhaps, the character old maid when the pretty girl is expected. If you use the umbrella idea, make sure that it will roll away at the proper moment by carrying along a spool of thread which is to be attached to the tip of the rod.

Another hoary old timer is the greenhorn family that comes to pitch camp on the beach. They pick out nice hard sand for tenting space and when the tide comes in, they are all afloat. This means starting at low tide and waiting until high tide for the final effect. Another good comedy idea was used by Mr. and Mrs. Sidney Drew in the Vitagraph days. They played a honeymoon couple, the bride being sickly sentimental. The finish showed Drew marching into the water, in his clothes, and keeping on until he was completely submerged. Get someone who can swim under water and keep shooting at the place where he disappeared for at least ten seconds before fading. Another and simpler idea is ducking a masher who has been annoying a girl bather. He makes a nuisance of himself. The boy friend comes in and the pest gets a ducking in the surf. Any suggestion of a man in the water, in his street or beach clothes, is certain to get laughs, the more incongruous the costume the better.

For a more serious effort, per-

[Continued on page 359]

# Amateur clubs

JAMES W. MOORE, ACL

## Latest news of group activities and photoplays

courtesy Bell & Howell

California campus group in collegiate film at Los Angeles

**A new idea ■** Basing their regulations on the essential message of *Try This*, the editorial in May Movie Makers, the Boston Cinamateur Club goes into the summer busily engaged in a club filming contest which will conclude during the first week of November. Actual restrictions are slight. In place of them, emphasis has been laid on the originality of thought and treatment and on the logical completion through cinematic means of a worthy and definite idea. Awards will be in the form of film leaders, bearing the name of the winner, the name of the contest and the date, a commendable practice, in direct line with the "blue ribbon" awards of other hobbies, which serves to stress the honor rather than the monetary gain of winning.

Recent programs of this active group have featured a demonstration of sound motion pictures by J. J. Sullivan; a talk, *Portraiture In Motion*, by Albert S. Genaske; the screening of *Germany, Paris, Holland And London*, by George Lackshewitz; *Confirmation Of His Nephew*, by Joseph Barron, ACL; *Winter Sports*, by Mr. Genaske; *Submarine Trips*, through the courtesy of Lieutenant W. L. Ware, U. S. N., ACL, Annapolis, Md.

**Bergen county ■** At Englewood, N. J., fifteen enthusiastic cameramen have organized the Bergen County Cine Club under the leadership of Mark A. Borgatta, temporary chairman. Lloyd Hughes, H. J. Manthorne, P. F. Capaldo and John H. Wood, ACL, have been working on a charter and constitution for the club, details of which will be reported in a coming number of Movie Makers. At the organization meeting the new society was addressed by Dr. Clarence W. Winchell, ACL, and William J. Shannon, ACL, officers of the adjacent Hudson County Cine Club. Interested movie makers can get in touch with the club by writing it care of the League's Club Department.

**A new drama ■** *Reward*, the latest production of the Greater Oakland Motion Picture Club, was given a highly successful premiere screening at the Fox-Morgan studios, 16 mm. theatre of club member Elton Fox, ACL. Running 700 ft., 16 mm., the picture tells a dramatic story of a young crook who, while planning with older pals for a daring bank robbery, is won to the straight and narrow by the pure love of the heroine. His confederates will not let him quit and force him to lead the job, only to attempt a double cross at the critical moment. But the hero is not as dead as they think, and gets them in turn, to win the reward and the confident love of his sweetheart. Leading parts were played by Dorothy Carew, Walter Gardner, Edwin Rosenberg, ACL, Howard Saxon and Pop Hanson while the supporting cast was filled almost entirely from the club membership. The production was directed by Mr. Fox, photographed by Bill Latimer, ACL, and Frank Tiscornia, ACL, edited by the three of them, cast by Bill Jones, ACL, with a sound arrangement by Gene Ritzmann and Jay Brewster. A print of *Reward* has been generously promised to the Club Library of the League for the use of other clubs and will be announced as available in a coming issue. In *Camera Action*, the club's official news letter, interesting reviews of professional films, from the point of view of the amateur cameraman, are being run by Mr. Rosenberg in a column called *The Criterion.*

**Adaptation ■** The Movie Makers of Grand Rapids are actively engaged in the production of their first photoplay, as yet unnamed, which will run from one to two reels, 16 mm. The story, which was cleverly adapted from a Sunday comic strip—always a mine of vivid script material—has been carefully scenarized by Wendell L. Patton, ACL, and will be played by Jane Sliter, Charles S. Leonard, Sidney Straight and Harvey Kimerley. The technical staff lists Mr. Patton, photography; Helen Osband, direction; Mrs. Margaret Leonard, properties; Mrs. Norma J. Patton, script clerk; Mrs. Amelia Rosenburg, wardrobe; A. V. Hoffman, makeup; Clarence Kimerley, art direction; Gehardus Lindemulder, electrician; Charles Leonard, locations; Dr. Torrance Reed, stills. Local newspapers are giving the club's production attractive publicity during its progress.

**Scientific ■** Cinemicrography was the featured subject at a recent meeting of the Portland Cine Club, in Oregon, as Allen C. Woolley, ACL, discussed and demonstrated a simple apparatus [Continued on page 365]

# Mountain madness

PORTER VARNEY, ACL

CINE photography and the out of doors are naturally twin interests and the closeness of their relationship becomes especially obvious to an amateur movie maker spending his vacation in the mountains. It was recently impressed on the writer's mind by a filming trip through Colorado and adjoining states. The combination of camera and mountains can be most highly recommended to any cine enthusiast who loves the out of doors. Possibly those who have not yet taken to the mountains would be interested in an observation on modes of travel. The hardier souls may try hiking and back packing cross country, carrying all the necessities of life plus photographic equipment, but the average individual will prefer the less energetic modern method of motor camping. The latter, while possessing some disadvantages, allows a fuller range of equipment and the vastly interesting one day hikes from base camps by the highway are the more pleasant for having only cine equipment to carry.

In planning the movie, first let us resolve not to drop the audience abruptly into the middle of the story but lead up to it, possibly with an interior shot of members of the party studying over maps to decide the route. Then would come scenes of the duffle being stowed and the transition from home and city to the wide open spaces. Next shoot the approach to a pass, framed by nearby trees, possibly with a lake in the foreground and the road disappearing between the hills of the first climb. Use a long shot up the valley with the distant road switchbacking up the grade in the background, preferably with a car climbing up to carry the eye and furnish action. With your "panning" tripod follow them to the summit of the pass. Now that the panorama has been mentioned, heed a word of warning; there will be a great temptation to "panoram" nearly everything in order to get it in the picture, but try to stick as much as possible to a series of individual shots instead. Even so, if one is not careful, he will find many dizzy panoramas to be cut out.

Clouds are, of course, a never ending source of delightful material, whether it be the low, misty, almost foggy kind sometimes found scudding along the ten thousand foot level at evening or the bright, fluffy ones against a brilliant blue sky. If these are low and moving rapidly before a stiff breeze, you can accentuate the action by pointing the camera up through an opening in the trees. Remember in all mountain work that the air is clear and the distances great, so don't neglect the small stops, keeping in mind those sea shore pictures you "burned up" last year. Photographic conditions in the mountains are often similar.

In mountain shooting, plan to use filters continuously. In the high, rare atmosphere it will be easier to secure overexposure than underexposure, so that stops of *f*/8, *f*/11 and *f*/16 should be the rule. When shooting over long distances, as in making pictures of distant peaks with the clouds in motion, it is well to choose a dense filter rather than a lighter one, for not only will the dense filter emphasize the cloud movement but it will also help to cut through any mist or haze that may be present. Of course, panchromatic film should be used here, exclusively.

In some cases, where the distant subject to be recorded is far beyond the "infinity" limit, as in a mountain peak four or five miles away, the use of the dense, red G or A filters will be indicated. The G filter is not quite so dense as the A, so that, for ordinary distant views of this nature in full sunlight, the former should be used, while, if the amateur wishes to try his hand on very distant subjects on a clear day, the use of the A filter is indicated. At any rate, the mountain shooter should be equipped with a full complement of filters and should take most of his shots with a filter before the lens. For ordinary shooting, the 3X or 4X filter should be chosen as the best, all around aid, while the 2X should be kept in reserve for those conditions under which a filter effect is wanted where the light is not so bright.

The use of the denser filters is very well adapted to superspeed film because the factors of these filters are reduced with the speed emulsion. Thus, the lens need not be opened so wide to compensate for the light absorbing properties of the filter. The League technical department's Filter Chart, which makes it easy to ascertain the altered diaphragm stops when using filters of any factor, will be sent to League members on request. It will be found useful. [Continued on page 359]

Filming altitudes brings rich results but calls for care

Pictures like this are the reward of detailed attention

courtesy Canadian National

# Practical films

## Business, civic, medical, school, and other uses

**Business** ■ To show the Township of Rochelle Park, N. J., how $118,000 was expended in the construction of a sewage treatment plant and to have a permanent record of the job for his office, Sherman A. MacGregory, ACL, shot more than four thousand feet of 16 mm. film in the completion of an exact and thorough going industrial film. Every important stage in the construction is shown, from the first official breaking of ground to the last turn of a valve as the new plant went into service. A pleasant selection and variation of camera angles, painstaking care and attention to detail in the editing and smoothly phrased and placed titles combine to make this film of definite interest to the layman as well as the engineer. Mr. MacGregory, guiding the job as construction engineer for Joseph L. Sigretto & Sons, the builders, was more than just cameraman and often was compelled to miss a filming opportunity. But his camera went with him every day for five months and getting just the right shot was always in mind. Two other films, of one reel each, show the construction at Peekskill, N. Y., of two bridges for the Westchester County Park Commission, while a third, running 1200 ft., 16 mm., records the building of a sewage plant for Rockville Centre, on Long Island.

■ *How News Is Given To The World* is the title of a three hundred foot picture showing the publishing of the *Laingsburg Press*, made under the direction of its editor, F. W. Veith, ACL, in Laingsburg, Mich. Besides striking interior scenes, as the film shows a daily paper in the process of creation, Mr. Veith has staged a neat "accident" for the spot news rushed to the presses by tireless reporters.

■ The unusual precision with which Hastings piston rings are manufactured will be demonstrated to prospective purchasers by means of a two reel 16 mm. film recently completed for the Hastings Manufacturing Company, Hastings, Mich., by Wendell L. Patton, ACL, of Grand Rapids. A brief introduction to the film indicates the sources of the materials used and leads directly into a detailed study of manufacturing processes paralleled with the precision testing given each step of the work.

■ Tracing the history of brick making from early Roman days down through English and American developments, *The Story Of Brick*, 2000 ft., 16 mm., is a complete record of the manufacture of brick products at the plant of the I. L. Stiles & Sons Brick Company, North Haven, Conn. Later reels show scenes at the New York office, where samples of brick construction have been set up, and the film concludes with studies of outstanding buildings where Stiles brick has been used. The production was written and photographed by H. Clifton Woodward, ACL, of Taunton, Mass., with the assistance of B. D. Andrews, Jr.

■ *Keeping The Cars Rolling* is the title of a two reel 16 mm. film produced for the Chicago Rapid Transit Company by Charles E. Keevil and Lester H. Reichard, of the company's staff, according to a recent report from the Bell & Howell Company in Chicago. The picture was originally planned to show employees the company's methods of car maintenance; later developments in the scenario have made it also a valuable adjunct in public relations work.

■ Unusual cooperation was extended to the Gulf Fertilizer Company, of Tampa, Fla., in the rounding out of their industrial film by the many companies which serve them in making up their final product. Sources of ammonia phosphate, a principal component of fertilizer, were supplied from the film of Barrett Company of New York; the manufacturer of burlap bags in Calcutta was pictured from the industrial of the Bemis Brothers Bag Company of Boston; the production of muriate of potash from the brine of prehistoric lakes in California was traced in excerpts from the film of the American Potash and Chemical Company; the gathering of guano at the famous bird colonies off the coast of Peru has been supplied in film by the Nitrate Agencies Company of New York. With a view to using any one or more parts separately, the Gulf company's film has been divided into four sections: A brief historical sketch of the company; the gathering of component materials; fertilizers in

[Continued on page 365]

Reflections added to surface details increase interest

Frank H. Conant

# Hits and misses

CHARLES EASTWOOD

### An amateur record of vacation success and a few failures

Backgrounds of the landscape call for careful judgment

De Cou from Ewing Gallowa

HAVING decided that my summer was going to be budgeted on the fifty two week plan, which can be chosen from at will through my projector, I had no difficulty in arranging for the constant factors in the plan, namely, the camera, film and accessories. The variable factors of time and weather, however, I knew must await the instant of exposure and, therefore, the *f*/1.9 lens and variable speeds with which the camera was equipped gave a feeling of confidence that even unusual conditions of light could be met adequately.

My earliest and generally unplanned excursions were motor trips on which I flatly refused to make another foot of film showing the old 'bus draped with a grinning lot of "lens hogs." On the contrary, I caught a charming bit on my first trip. This picture was in the deep shadow of a country bridge, overhung with willows, and included a barefoot boy, a watchful pup and a dipping fishing rod, all caught brilliantly through the magic of a wide open (I almost said wide awake) lens and superspeed film. After that shot, the reflected images of some water grasses offered a waving pattern too good to pass by so, stopping the lens down to about *f*/8 to compensate for direct reflection in the water, I threw in a few pebbles to get some interesting ripples and shot about five feet for luck. It is now one of the bright spots of my collection and is good for innumerable repetitions through the entire year of cinematic summer on the screen for which I am preparing.

It was on such an excursion that we stopped to watch a group of boys near the shore of a large lake. The boys were paired off in canoes, one boy paddling and the other standing in the bow, holding a cloth tipped pole. They were tilting and, as they came together, there was much splashing, balancing and ducking—a perfect action subject. Out came the camera and the shot was made—only to come back to me later, pale and washed out. I had neglected to change the aperture of the lens from *f*/8, which I had used quite properly on a previous subject, to a more proper setting of *f*/16, which the brilliant light from the lake and sky made necessary. I now realize that, had I used one of my higher camera speeds, I should have had a much better exposure and, in this instance at least, a much more interesting picture because the amusing bits of action, occurring so rapidly, would have been more clearly defined. Next time I'll know when to call this aid into play.

During the inevitable weekends at home, the camera was called upon for what, in our family at least, is its prime function. The daily tangle of children and pets, over the lawn and through the garden, often necessitates quick action if successful pictures are to be had. One group of children, playing London Bridge, presented a nice problem. The lawn is partially shaded with tall elms and surrounded by a hedge of deep green shrubs. The wind was blowing and, from a quick glance in the finder, it was evident that the high viewpoint I had chosen would give me a picture of moving figures and moving foliage shadows which would be too confusing to be acceptable. By choosing a lower viewpoint, shooting from a kneeling position, I was able to eliminate much of the tree shadow on the ground and to have the figures of the children moving gracefully against the dark border of shrubs. These shrubs, because of their deep green color and because the sun was shining nearly at right angles to the direction in which I was shooting, provided a velvety black background. Against this background the figures of the children could be registered in clear cut action. Using regular panchromatic film, regular camera speed and a lens opening of *f*/8, I recorded this shot perfectly. The time was about 3 P. M. in late June.

Vacation pictures which I have made have run from water and mountain scenes, which classify generally as "small aperture" shots, to pictures made in the deep woods where conditions vary enormously, depending on the density of the growth, the direction of the light and the color of the foliage. Here I found most use for my exposure meter and here, also, I found the greatest difference between the correct exposure as given by the meter and my own opinion as to what that exposure should be. In one case, I sighted a lovely mountain vista in the distance, framed in the foreground by a group of trees and rocks, the whole being enlivened by a cloudy sky. In this instance I made two shots, one with a 3X filter and lens opening of *f*/8, the other without filter at the same aperture, having noted that the trees in the foreground were rather well lighted by direct sunlight. The first, the filter picture, appeared with the mountain vista clear-

[Continued on page 358]

# *New* Ciné-Kodak *at* $
# *nearly* 2/3

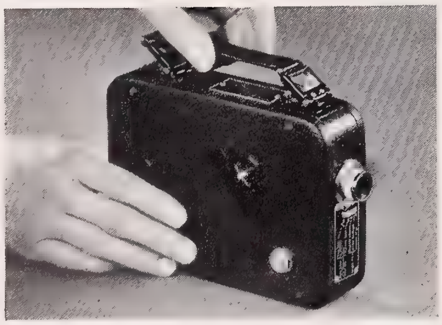
## Eastman Announces Ciné-Kodak Eight—for Those Who Want Movie Making at the Least Possible Cost... Makes Every Foot of Film Go Four Times as Far... Saves Nearly Two-thirds in Film Cost.

This is welcome news for those who want to share the thrills of movie making, but who feel they cannot afford the special features of 16 mm. equipment.

EASTMAN has developed a new film-saving principle and the equipment that puts it to use. The new camera—Ciné-Kodak Eight—gets four images in the space of one. With this ingenious instrument $6 worth of movies cost only $2.25.

### *How Ciné-Kodak Eight Saves Film*

Ciné-Kodak Eight loads with a 25-foot roll of special 16 mm. film. But it exposes only half the width of the film at a time. When the 25 feet is run through, you reverse the spool and expose the other half. Each image is about half as wide and half as high as that made by the larger Ciné-Kodak. You get four images in the space of one. On that 25-foot roll you record the equivalent of 100 feet.



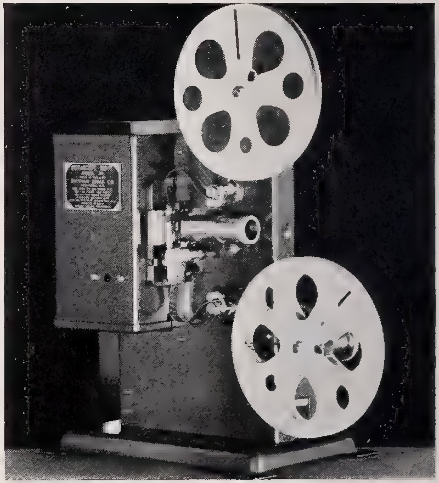
*Carrying handle and full-vision, eye-level finder are combined in one unit on Ciné-Kodak Eight. One movement and both elements of the finder snap into position.*

When your exposed film reaches the Eastman processing stations it is processed, slit down the middle, spliced end-to-end and returned to you as a 50-foot reel, 8 mm. wide . . . ready to project with a Kodascope Eight.

Ciné-Kodak Eight Panchromatic Film comes in a 25-foot roll costing only $2.25 . . . a small roll that makes an ample supply easy to carry in your pocket. It has an extremely fine-grained, "Pan" emulsion that assures clear, sparkling pictures despite great magnification. Black coating on the back of the film prevents halation.

### *Ciné-Kodak Eight Fits Coat Pocket*

Ciné-Kodak Eight is so small and light it can be carried in men's coat pockets . . . in women's handbags. Yet its diminutive size in no way handicaps its picture-making ability. There's a Kodak Anastigmat *f*.3.5 lens . . . built-in exposure guide . . . self-setting footage indicator . . . eye-level finder. And the cost is only $29.50.



*Kodascope Eight, Model 20, for 60-cycle, A.C. lines. This model costs only $22.50 yet it shows clear, brilliant movies of satisfactory size.*

### *Kodascope Eights from $22.50*

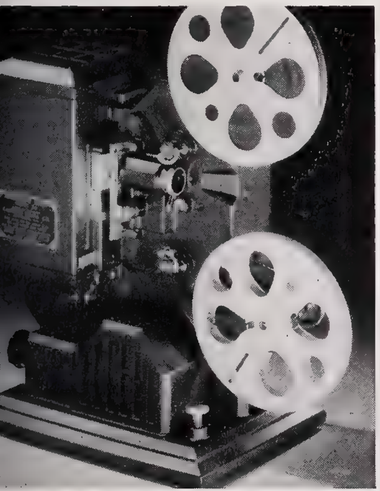
Two Kodascope Eights have been designed for the projection of these 8 mm. movies. Kodascope Eight, Model 20, costs but $22.50 complete. Kodascope Eight, Model 60, may be had for only $75.

Kodascope Eight, Model 20, is truly the simplest motor-driven home movie projector. Lamp and motor are controlled by a single switch. Threading, projecting and rewinding are amazingly easy, convenient. It projects 200 feet of 8 mm. film at a single showing . . . lasting over 16 minutes on the screen. Its small, compact size permits easy carrying.

Kodascope Eight, Model 60, has equal ease of operation, equal film capacity . . . a high-speed automatic rewind that eliminates the need for

# 29$^{\underline{50}}$ cuts film cost

ing belts or reels after projection
o-volt, 100-watt prefocused base



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*found only on projectors priced much*
*For 60-cycle, A.C. lines, costs but $75*
*ing carrying case.*

projection lamp with decentered filament for maximum illumination. A bridge or table lamp, plugged into the switch receptacle, is automatically turned on when the Kodascope is turned off. By moving a lever, projection may be stopped for showing a "still" picture. Model 60 has a 1-inch projection lens of special design for maximum screen brilliance.

### *Dealers Are Ready To Show You*

There's a Ciné-Kodak dealer near you who will gladly tell you just what the Ciné-Kodak Eight means to movie makers. You can examine the equipment . . . See some of the movies it makes and shows.

*Ciné-Kodak Eight is so small and light you can slip it into your coat pocket.*

YOU PAY NO TAX. The government has placed a ten per cent tax on cameras and on other articles that you use in your leisure hours. But as all outdoors invites your Ciné-Kodak, this company is not going to have anything interfere with that invitation. It is going to absorb the tax. There is no increase in the price you pay for any Eastman camera. Eastman Kodak Company, Rochester, N. Y.

# New Ciné Kodak at $

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One movement and both elements of the finder snap into position.

a Kodak Anastigmat f.3.5 lens . . . built-in exposure guide . . . self-setting

capacity . . . a high-speed automatic rewind that eliminates the need for

# *New* Ciné-Kodak *at* $29⁵⁰ cuts film cost *nearly* 2/3

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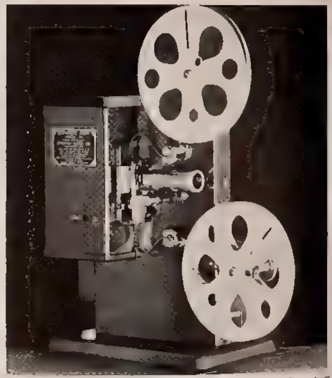
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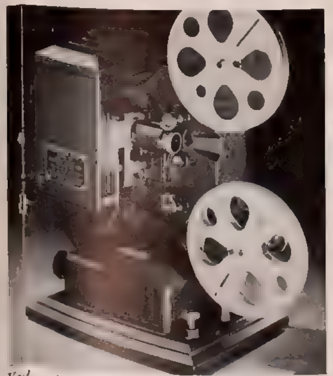
Kodascope Eight, Model 60, has equal ease of operation, equal film capacity . . . a high-speed automatic rewind that eliminates the need for changing belts or reels after projection . . . a 20-volt, 100-watt prefocused base projection lamp with decentered filament for maximum illumination. A bridge or table lamp, plugged into the switch receptacle, is automatically turned on when the Kodascope is turned off. By moving a lever, projection may be stopped for showing a "still" picture. Model 60 has a 1-inch projection lens of special design for maximum screen brilliance.


*Kodascope Eight, Model 60, has many refinements found only on projectors priced much higher. For 60-cycle, A.C. lines, costs but $75 including carrying case.*

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There's a Ciné-Kodak dealer near you who will gladly tell you just what the Ciné-Kodak Eight means to movie makers. You can examine the equipment . . . See some of the movies it makes and shows.

*Ciné-Kodak Eight is so small and light you can slip it into your coat pocket.*

YOU PAY NO TAX. The government has placed a ten per cent tax on cameras and on other articles that you use in your leisure hours. But as all outdoors invites your Ciné-Kodak, this company is not going to have anything interfere with that invitation. It is going to absorb the tax. There is no increase in the price you pay for any Eastman camera. Eastman Kodak Company, Rochester, N. Y.

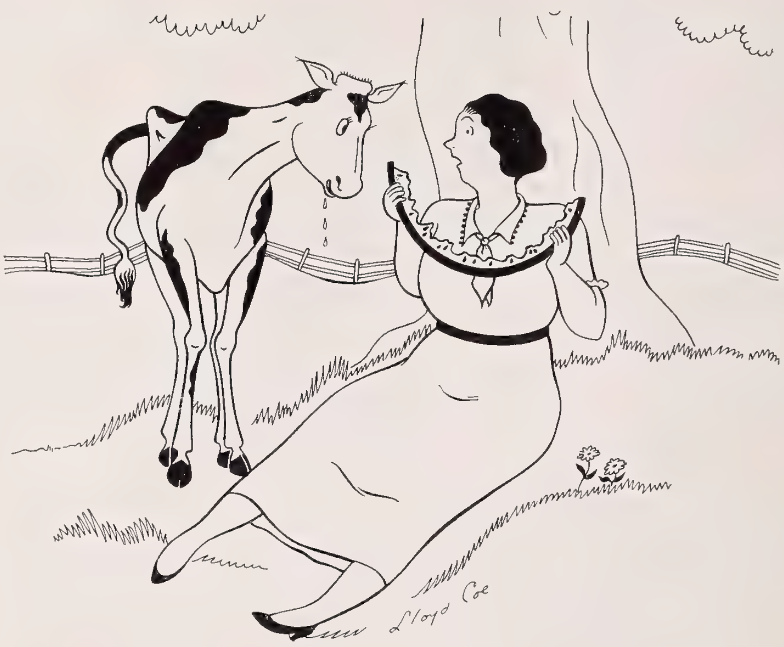
# And then I went home

KENNETH MARTIN

### Showing that true art flourishes only with cooperation

"ROT!" said George, "I want to fish."

Now I have always said that cooperation is the essential factor in the making of any good film, and you may guess, immediately, the handicap I had to work under in the production of my second picture when I tell you that my brother George uttered the unfriendly retort above, at the first mention of taking motion pictures. I had merely suggested that he lie down on his stomach on a huge tree that blew down during the night and slowly and carefully wriggle up the trunk, while I took a picture of him from a small tree directly above, pointing the camera straight down. And before I could persuade him in any way (by mentioning "imperishable record" or "no need to trust to memory," for instance) he disappeared down the road with his fishing pole. (His fishing all day every time he comes to the country is ridiculous anyway; he never catches anything.) The Russells were already in swimming. And I knew that Sarah, my sister in law, was far too arrogant and unobliging even to allow herself to be filmed as the fair heroine, let alone as sprawling on a tree trunk, even though I told her that, in projection, I could make her seem to climb a tree with surprising agility.



I sat down with my camera, disconsolately. I had realized that I was out in the country with some very stupid people who wouldn't know the difference between a filter and a tripod and to whom supersensitive would mean absolutely nothing, but I had never dreamed of finding everyone so unaccommodating as well as obtuse. Would I be reduced to "panoraming"? I shuddered. What provincialism!

Then, remembering that the only limit to the new effects one can achieve is in the imagination of the photographer and that all objects can be transformed into art by a fresh point of view, I determined to triumph over circumstances. I looked about. There were the Russells diving. I immediately decided to do something new in diving pictures. It was sanguine to hope for anything like art, because Rose Russell is fat and Ben Russell is lean and besides, although of course they consider themselves expert divers, both sprawl all over when they dive. It would be easy to obtain good sequences by slow motion and telephoto closeups. Yet some other touch was needed. Suddenly I remembered reading somewhere that, if a lens of a pair of eye glasses were held before the camera lens, new and even startling effects could always be produced. So I secured grandfather's spectacles, which were suitably thick, and immediately set to work. I realize, now, that I made a slight mistake in the exposure and that probably I should have used my tripod. Sometimes, for instance, it was difficult to be sure I had Rose entirely in the picture. But the strange scenes I got could only have been produced by a defective camera. But of that later.

After a while I grew bored and went over where my brother was fishing. I found him all excited—he'd really caught a fish. And it was a beauty. He was so proud that he asked me to take a picture. You know how they like to be taken—fish rod in one hand and fish in the other, gaping into the camera. I carefully explained that it was a desecration of cinema art to shoot pictures that might be taken with a still camera. At last he consented to an action picture. Everything went well at first. In order to obtain a sequence, I shot him casting into a little pool with a weeping willow branch in the corner of the scene. (I really do have a fertile imagination for pictorial composition.) I cut and then he put the fish back on the hook and threw it in. He really did very well, except that he was so excited he kept looking at the camera and asking me if he were doing all right, which made me so impatient that once or twice I forgot to press the button. But the sad part came at the climax of the picture when, after a long struggle, he was to pull the fish out; he made a final dramatic tug and, the fish evidently having become disengaged during his elaborate motions, up came a stick with a lot of moss.

### Unconscious actors in unpredicted situation cause amazing results

I have learned from experience that nothing anyone may say can help matters under such conditions. I gathered up my camera and left at once.

On the way back, I saw Sarah eating a huge piece of watermelon. Undoubtedly she had gone off to be alone, believing it impossible to eat watermelon in front of other people without a certain appearance of grossness. Always glad to be able to use my natural aptitude for experimentation, I turned my camera upside down and began to shoot her. A rather odd thing happened at the end. A calf came up near her and, as she finished eating, she offered the watermelon rind to it. The calf licked it enthusiastically and then started nibbling.

When I told the Russells they [Continued on next page]

had figured in an important new experimental film, they became very excited and came over to see the picture the same night it was returned from the editing company. I was a little nervous because George was still a little cold and because I had inspected the film on the rewind and it seemed a trifle capricious and vacillating in spots. But I never dreamed how it would screen.

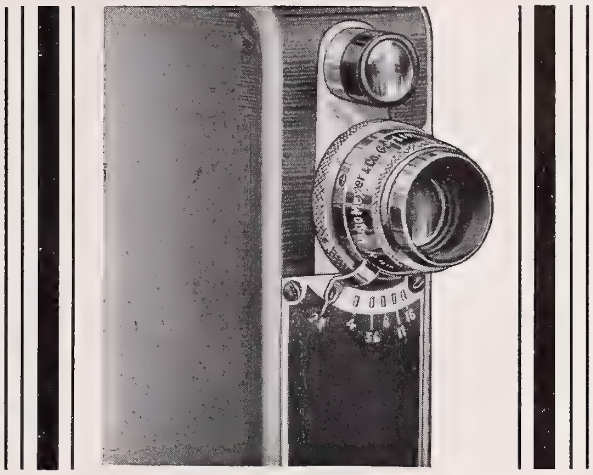
Imagine the Russells waiting breathlessly to see their beautifully daring dives, George rather anxiously waiting to see himself casting with great expertness (I had promised him not to run the last of the scene) and Sarah blissfully unaware of having personally participated in the picture at all.

It is impossible to explain the film that appeared on the screen that night. As I have said, the camera was undoubtedly defective. First of all, the Russells appeared very small and far away, hazily going through rapid movements that might just as well have been taken for polo as swimming. Then, as George said rather kindly, "Can't you make them slower and a little clearer?" Ben Russell wobbled across the screen, his already lean body extraordinarily elongated almost beyond recognition. This phenomenon was so peculiar and interesting that I lost consciousness of the audience until I heard a gasp, and looked up to see Rose following Ben on the screen. Now Rose is a little oversensitive about her stoutness, but I can scarcely blame her for her feeling about that film. She was enlarged to twice her natural girth and bulged very inappropriately. There was a dead silence from the Russells as Rose capered in an elephantine manner on the springboard, although George and Sarah tittered a bit.

But, meanwhile, George appeared on the screen in short jerky movements, casting as if he had the St. Vitus and grinning anxiously at us. Then the Russells began to titter. As for myself, I got so interested in the extraordinary things he was doing that I forgot to stop the film, and there was George pulling up the stick, jumping up and down, shaking his fist and yelling some obviously not very pleasant adjectives. The Russells were convulsed. Presently, a calf came on the screen producing a watermelon rind that Sarah appeared to be coaxing for, and which she finally took and ate without, it must be said, her accustomed fastidiousness.

Suffice it to say that I took the sleeper home that night. Since then, I have taken my camera back to the store to be carefully overhauled, although they obstinately insisted nothing was the matter with it and were so rude as to give me some insulting and quite unnecessary advice. But the pictures couldn't have been great art that day anyway.

HUGO MEYER
ANNOUNCES



THE SELECTION OF HUGO MEYER
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LENSES
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certain models of the
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TRADE MARK REGISTERED
CAMERAS

The selection of Hugo Meyer lenses for Simplex cameras represents a choice which indicates an ever increasing trend towards better optical systems for 16mm. cameras. It is axiomatic that a chain is no stronger than its weakest link and a camera no better than its lens. In the combination effected by the Simplex Camera with the Trioplan *f*:2.8, we candidly admit that a compact, well-made, and deservedly popular instrument finds its complement in a lens eminently suited for exceptional work in this field.

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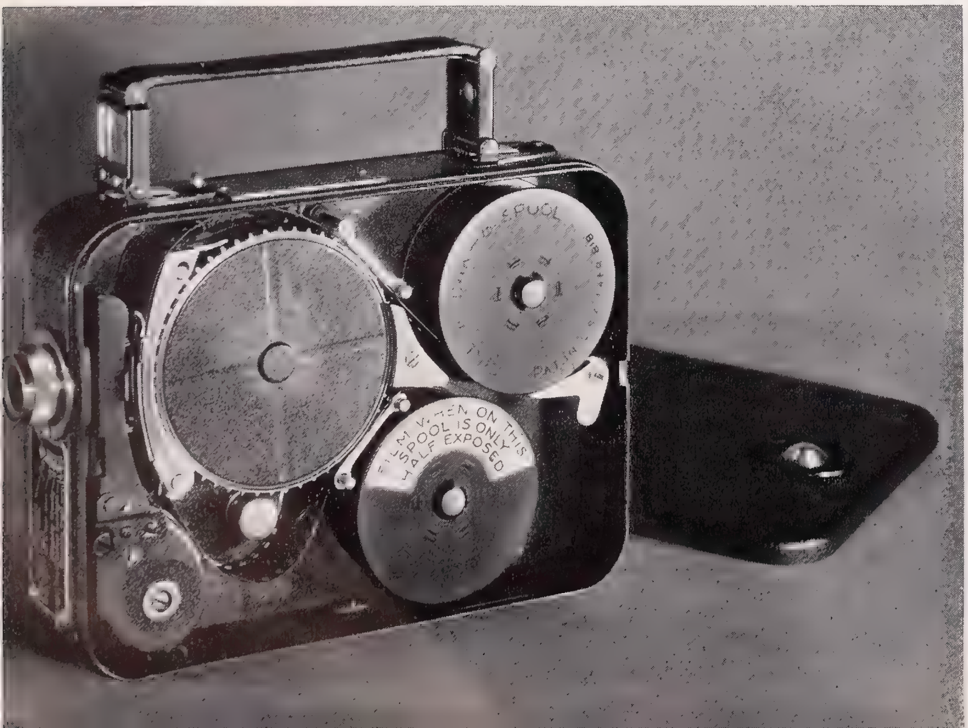
# News of the industry

**Eight millimeter** ■ A new film and an entire new cinematic system to match have been worked out, and are introduced this month, by the Eastman Kodak Company of Rochester, N. Y. Of chief interest is the fact that the new eight millimeter film and its accompanying apparatus will lower the cost of home movies considerably, since a unit roll of film under the new system will cost $2.25 and will give the equivalent of a 100 foot roll of 16mm. film in screen time. This result is accomplished by a refinement of the optical systems of camera and projector, whereby a smaller frame or film picture is used; this frame is about one quarter the area of the 16mm. frame and a consequent reduction in size and price is thereby effected. So far, one camera and two projectors have been developed. The camera in particular is very small and compact. It is designed to hold a twenty five foot spool of film which is 16mm. wide but which bears double the number of perforations found in the ordinary film. This film, on its daylight loading spool, is threaded through the camera mechanism which, from the illustration, will be seen as not appreciably different from that of larger cameras. However, the intermittent mechanism moves the film through a smaller distance in replacing each picture, so that the individual frame is approximately 3½ by 5mm. in dimensions. The same unexposed film is run through the camera twice. The first operation exposes a row of frames down one side of the film. It is then rethreaded *without rewinding* and is thus ready for the exposure of its second half. A special design of the spool and spindle mechanism prevents rethreading the film incorrectly. After the final exposure the film is sent to the processing station where it is reversed, slit down the middle, correctly spliced and returned ready for projection as an eight millimeter film with perforations on one edge only. Two projector models, made by the parent company, are now ready to receive this film; these are the Kodascopes, Model "Eight 20" and "Eight 60." Both are designed for projection results well up to the highest standard already set by the home motion picture. The Kodascope Eight 20 is to sell for $22.50 and embodies a lens in slide focusing mount, a standard unit capacity of 200 feet, 8mm. and a specially designed lamphouse using a lamp and incorporated transformer. Kodascope Eight 60 is a more highly refined machine, carrying a specially brilliant optical system, projection lens of wide aperture in lever focusing mount, high speed mechanical rewind, tilting device and air cooled motor and transformer. This model, in bronze finish, will be priced at $75 in the A.C. model, and at $85 for the A.C.—D.C. adaptation. Its lamp is a special, decentered filament, 100 watt bulb. A complete line of accessories is being developed, including 8mm. splicer, rewind, film cans and reels, titling device and the like. A titling service will be available and library subjects, the "Cinegraph Eights," are also being prepared. The special film developed for 8mm. work provides a screen image free from grain and completely satisfactory in projection. It carries a backed, non halation, panchromatic emulsion. For the present, 8mm. finished films may not be duplicated but it is expected that this further service will be worked out.

**Answers the query, "What's new?" for amateur and dealer**

**Weston** ■ A new and definitive type of photoelectric cell exposure meter makes its appearance this month, sponsored by the Weston Electrical Instrument Company, of Newark, N. J. The Photronic light cell, originally developed by this company, forms the basis for the new exposure meter. It requires no battery in order to give a deflection of the meter needle. The case of the new Weston Universal Exposure Meter, Model 617, is made entirely of Bakelite and incorporates two Weston photo cells. This "double unit" construction is exclusive and is said to insure an accurate reading from the dimmest to the brightest light conditions. The two light cells are mounted behind grids in such a way that extraneous light cannot affect the reading and only the light reflected from the subject is registered. These photo cells are not affected by variation in temperature or exposure to direct sunlight. In use, the instrument is simply pointed toward the subject, whereupon the meter needle deflection on the side towards the observer indicates the basic light condition immediately. This reading is then correlated to the proper value on a sliding exposure guide, which gives the lens setting for both movie and still cameras, type of film used, shutter speed and other photographic conditions. A convenient sighting guide at the **[Continued on next page]**

Eastman Kodak Company



**Interior closeup of Cine Kodak 8 shows easy film threading**

top of the meter aids in locating the subject. Succinct directions for use are included on a plate at the back of the meter, while a complete booklet gives further, detailed instructions. A ring attached at one end is a convenience in handling and this may be threaded through the camera carrying strap if desired. The meter in its entirety is the product of careful research and engineering skill.

**Victor Kodacolor ■** Kodacolor is now available for all Victor cameras and projectors, according to a recent announcement of the Victor Animatograph Corporation, in Davenport, Iowa. Color lenses for the Model 3 and the Model 5 cameras will consist of the Hugo Meyer, one inch, *f*/1.5; all such lenses now in use on Victor cameras may be returned to the factory for fitting of the Kodacolor assembly, while new issues of this objective will be supplied by Meyer with a special Kodacolor adaptation to permit a color attachment at any time without factory fitting. Victor projectors may be prepared for Kodacolor screenings by the use of a special projection lens equipped with the projection filter assembly, which may be used with the projection objective as an alternative with the standard equipment for monochrome screenings. All Victor dealers are prepared to supply these adjuncts to a new filming opportunity.

**Ensign takeup ■** A new feature in the well known Ensign camera, an importation made by Willoughbys, 110 West 32nd Street, New York City, is an improved form of reverse takeup which is incorporated by the English manufacturers. Previously, the reverse takeup on this camera made use of an extra winding key, but, in the improved form, the film may be wound backwards simply by turning the hand crank in the proper direction, without further adjustment. A new price of $99 has been established for the Ensign Auto Kinecam with $11 additional for the incorporated reverse takeup. Other models may also be equipped.

**For fifty years ■** The firm of W. C. Cullen, 12 Maiden Lane, New York, N. Y., celebrates, this month, its fiftieth anniversary under the same management. In 1882, W. C. Cullen acquired from his brother, Stratford J. Cullen, the latter's photographic interest in the Holden Stationery Company and established the W. C. Cullen business. In 1891, Mr. Cullen moved his quarters across the street to 61 William Street and, in 1925, the old quarters having been torn down, the firm moved to its present address, 12

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• This Exposure Meter was developed by the Weston Engineers in collaboration with Research Engineers of leading film manufacturers and will prove a revelation and boon to all interested in better photography.

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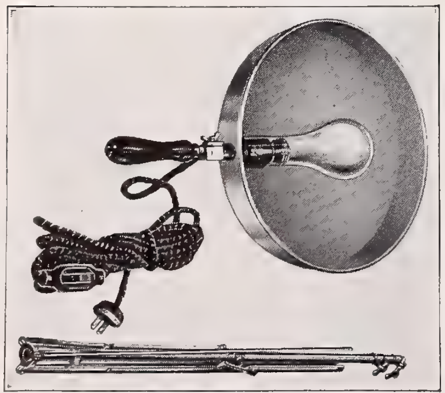

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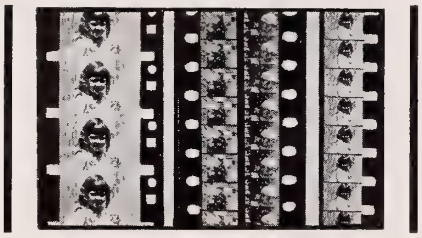
Maiden Lane. This pioneer firm conducts a photographic and optical business, having discontinued a radio line that was added for several years. W. C. Cullen is well known in the amateur movie field and features a special library. At the present time, W. C. Cullen has associated with him his son, Robert S. Cullen, and a staff of five. Few firms in the photographic industry can boast a continuous management of this length and MOVIE MAKERS is happy to wish Mr. Cullen and his associates success and prosperity for the future on this important anniversary.



Full size comparison of 16mm., 'double 8mm.' and 8mm.

**H. E. R.** ■ These initials designate a film processing establishment in New York City which is fully equipped to give service of the finest quality in all branches of negative and positive work in 16mm. or 35mm. The H. E. R. Laboratories, Inc., 457 West 46th Street, New York, occupy a building erected exclusively for this purpose and inspection of these quarters reveals every modern device to insure an output of uniform, high quality. An air conditioning plant supplies every room in which film is handled with washed, dust free air, insuring the cleanliness so essential to perfect projection results. Full equipment is maintained for silent and sound film and it is especially significant to note that this laboratory was chosen to process the 16mm. film used in a recently introduced sound on film system. Automatic machinery is used wherever possible and constant tests are made to insure uniformity of output. Amateurs working in negative and positive should investigate the possibility of using this excellent service.

**Meyer-International** ■ This month marks the adaptation of the product of a prominent optical firm to that of a company noted for the excellence of its mechanical product. The $f/2.8$ Hugo Meyer Trioplan lens is now to be had in conjunction with the Simplex Pockette camera. The International Projector Corporation, manufacturers of this compact instrument, announce that, in the Meyer lens, a most satisfactory filming aid has been secured and, while other lenses used with this camera have given thorough satisfaction, it is felt that, for those who desire it, a faster lens of this make and reputation should be made available. The International Projector Corporation also announces an improvement in the construction of the exclusive Simplex Pockette magazine, which will make even more dependable the operations of loading and exposing the film.

**New Arri** ■ The firm of Arnold and Richter, of Munich, Germany, is noted for the quality and reasonable prices of its motion picture apparatus for development and printing. The latest product of this firm is a light, compact, 16mm. printer, the Arri 16. The new printer has nine light changes, extra long claws, shutter, motor drive, brake and arms holding 100 feet of negative and positive. The American representative is Geo. F. Wild, Box 177, Flushing, N. Y.

**Craig Junior** ■ A simple and inexpensive splicer is offered the 16 mm. user in the Craig Jr. splicer, a recent product of the Craig Movie Supply Company, Los Angeles, Calif. Making a straight splice, this accessory is simple to operate and has a specially designed scraper that may be attached directly to the base of the splicer when not in use. The Craig Jr. is available either mounted alone or in combination with the Thalhammer rewind.

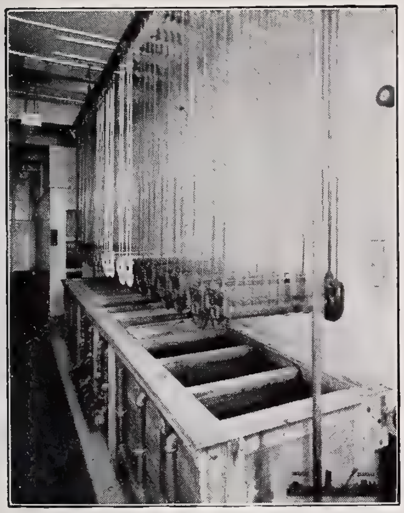
**H & H holiday** ■ Setting a new standard in retail photo supply practice, the Herbert & Huesgen Company, 18 East Forty second Street, New York City, have been and will be closed on Saturdays during the months of July and August.

Eastman Kodak Company

Twenty five foot roll of film fits the palm in 8mm. equivalent of 16mm. unit

**Gracophot** ■ A visual exposure and focusing meter of new, unusual and compact design has recently been imported by Burleigh Brooks, 127 West 42nd Street, New York City. This is the Gracophot, a tubular, chrome finished instrument with which it is possible to estimate distance of the subject and exposure in one observation. Looking into the field of the meter, one sees the actual image of the subject clearly illuminated; this may be focused to critical sharpness by revolving the outer ring. At the same time, a series of index figures indicate the time of exposure and it is only necessary to correlate these to scale graduations engraved on the body of the meter to get correct settings for still or movie shots. The distance setting for the lens will also be indicated.

**Photoplay Guide ■** In *Film Play Production For Amateurs*, written by George H. Sewell and published by Isaac Pitman & Sons, 2 West Forty fifth Street, New York City, the beginning photoplay producer will find an interesting and helpful guide to this subject. Succeeding chapters discuss in a pleasantly simplified manner such subjects as the film story and continuity, personnel, equipment, scenery and properties, makeup, and editing and titling.



Film ready for development at modern H. E. R. Laboratories.

**New viewer ■** A film viewer and editor in which the picture may be inspected in full motion is announced this month and will interest all amateurs who are seeking new facilities for cutting and splicing the summer's film crop. This and other possibilities are featured in the Rhamstine Film Editor, a product of J. Thomas Rhamstine of 501 East Woodbridge Street, Detroit, already noted in the cine field for the pioneer photocell exposure meter, the Electrophot. The new device provides a slanting, polished metal table on a firm pedestal which carries an original type of film splicer, film viewing track and illuminated, magnifying eyepiece. Film may be run either forward or backwards.

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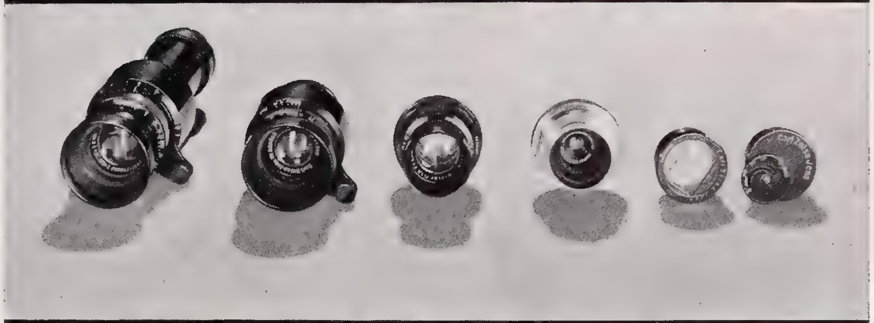

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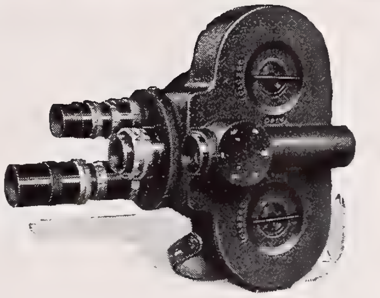

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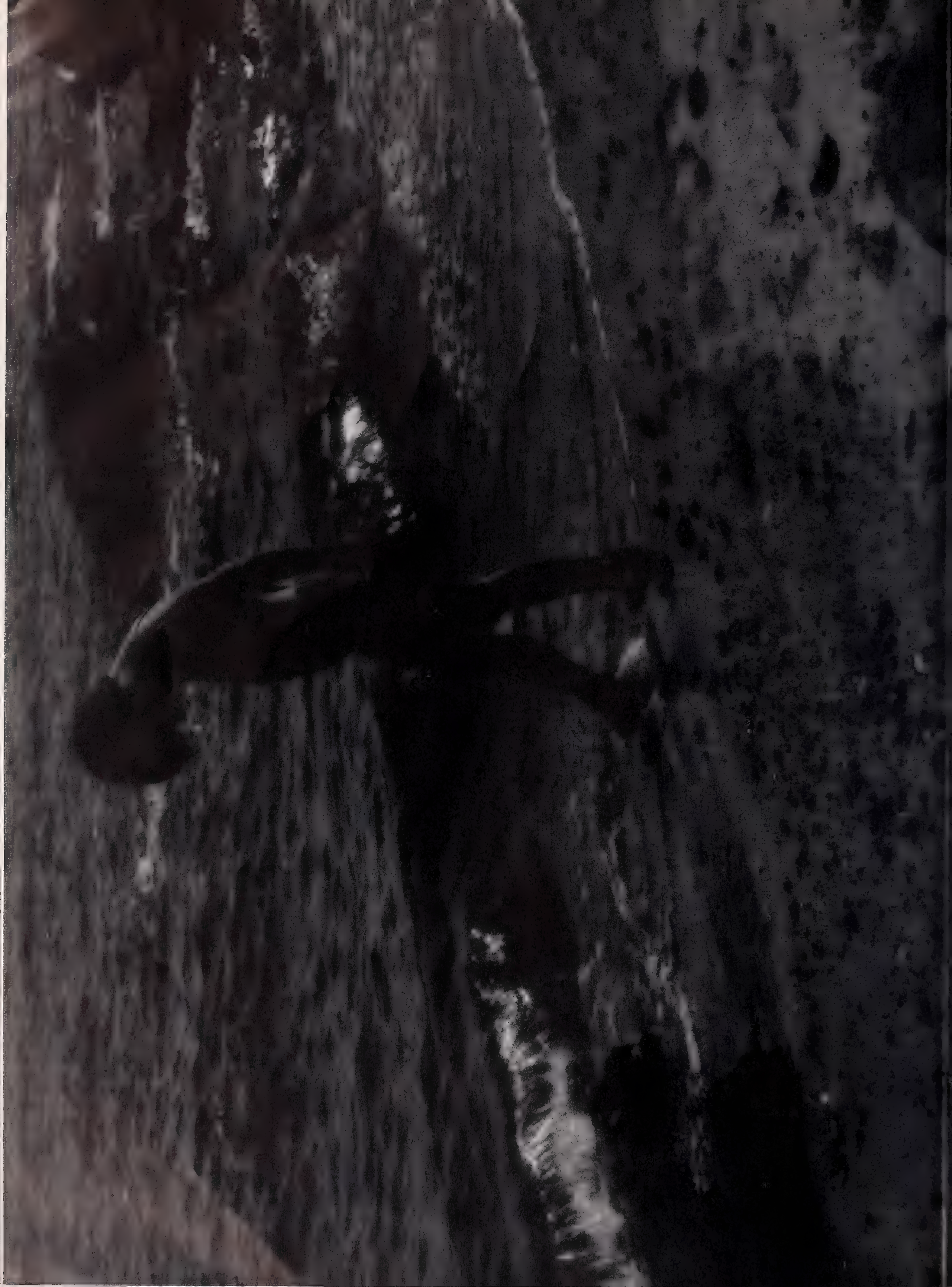

## Plane filming

[Continued from page 336]

Now the plane begins to cross lakes, rivers and mountains. The cameraman is very careful to choose the angle at which the most shadow will be available so as to secure the necessary contrast with the usual flat lighting. He may point the lens more to the right or to the left, depending upon the position of the sun, avoiding only that angle at which the sun would be directly behind the camera. Early morning and late afternoon will, of course, be the best shooting times, all other things being equal. It is the shadows that make light visible. Beware of flat lightings!

The next thrill, reasonable luck aiding, will be the sight of beautiful cloud formations below or above the plane. Being in a cloud is the same as being in a fog or rain, and does not lend itself to much pictorialism unless the raindrops are very strongly backlighted, to say nothing of the difficulty of shooting through dripping window panes. The traveler may not be lucky enough to secure a perfect shot of a broken cumulus formation, usually secured only at 4,000 to 10,000 feet altitude, but he will probably pass some ordinary rain clouds which will present novel lighting effects from a distance. And, if a beautiful sunset behind clouds happens to be visible from his side of the plane, perhaps he will remember in time that he has brought a camera with him.

As the plane will usually circle around the landing field on its way to solid earth, a natural panoramic effect will be available, in many cases, by the simple expedient of holding the lens flat against the window, as at the start of the trip, assuming that the position of the sun on the horizon permits this. The latitude of the film itself will take care of the one hundred percent variation in exposure due to change of light direction.

For the same reason that the air tourist will have selected, on his trip through the sky, only those scenes which gave him a thrill, and left out all others, he will probably be well advised to devote very little footage, if any, to more ground scenes. It is not the mechanics of air travel that will interest his friends around the screen next winter but whatever novelty he has been able to find in such apparently standardized arrangements. If he expected, before starting out, to "have to" make a certain shot, he may be reasonably sure that that shot will not be worth taking. But, if he is ready with his camera whenever his lips begin to form an "Oh" or a "Gee," then he will bring back something unusual and worth while—provided he has been able to resist the temptation to "panoram."

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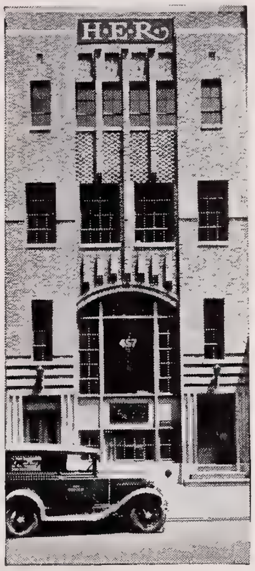

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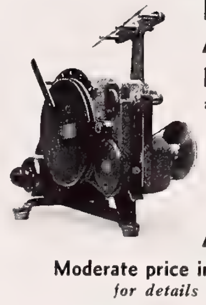

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## The night boat

[Continued from page 338]

the scenes I had taken both ways from the middle and wound up by leaving them in their filming sequence. There remained only the titles and my first resolution was not to get literary about them. (My department is history, by the way.) *The Way Out* introduced the Statue of Liberty shot. *A Geyser Guards the Channel* preceded the fireboat, while the tugboat just came into the picture under its own steam, with no aid from me. As a compliment to my friend in the Latin Department and to defend myself against the charge so often laid against me of having no sense of humor, I called the scene going under the bridge arch, *Subjugated.*

The next morning, we were wrapped in fog and, very cautiously, I risked ten feet of the boat's funnels and masts which turned out to be not half bad, when explained by a title. As we came into Boston harbor, there was one shot, passing a lighthouse on a barren island, where the boat's movement gave a happy illusion of depth. At India Wharf, I got enough footage to serve as the best possible introduction to the Eighteenth Century quality that is the essence of Boston.

What happened in Boston, during my five days there, is quite another matter. When I stepped on the night boat to come back to New York, I had four rolls of exposed film and I had managed to wangle out of my food budget one roll of supersensitive, which was somewhat like a bride's hope chest. But imagination and confidence in the future had prevailed and I had it. As we sailed out of Boston Harbor, I went about the deck with an empty camera, sighting and button pressing industriously and, at last, I was rewarded.

An extremely prosperous looking gentleman, with one of those enviable cameras, turret bristling with lenses, and followed by a "gentleman's gentleman" carrying tripod and accessories whose doubles I had looked at often in shop windows, made some casual and—to be quite honest—condescending remark to me. There followed a discussion of shots and angles, filters and films and it developed that this fellow amateur had no intention of staying awake for the passage of the canal, as he was due at an early meeting in New York and needed rest. I asked him boldly if I could borrow his camera for the night and his astonishment was so great that he gasped out a "yes" that a more mature thought, struggling against a native courtesy, would, I am sure, have vetoed if I had not dispossessed him of it at once. As it was too late for marine filming, he capitulated gracefully.

My hundred feet of footage of the night scenes through the canal are unique, I believe. The fast lens and the supersensitive gave me a series of scenes that are a cross between realism and something out of Edgar Allan Poe. Through this canal there is a continuing public ceremony of "meeting the boat" and the steamship company always plays up to it. Hundreds of automobiles stream along the highway paralleling the steamer and more hundreds on foot are gathered on every shore ledge and promontory. The boat's searchlight picks out humorous scenes and, when these give out, lights up the crowds. This continues for the better part of two hours. Since this is the first summer that amateurs could film such an event, I have felt like a real pioneer with my footage.

The next morning, I returned the camera and recklessly offered to send the accommodating plutocrat a duplicate of my pictures. He gracefully accepted, but wanted to pay me in advance. Well, the grand manner comes high, but I stuck to it and my hundred feet are an inexcusable extravagance, but worth it.

The cutting is still ahead of me, because, in Boston, I departed from the diary plan very extensively. The editing and titling are accomplished and I have about decided to finish up with two films, one of them, true to my first decision, to be called *A Trip To Boston* and the other and shorter one to go on the screen as *The Night Boat.*

## Enter the Eight!

[Continued from page 335]

For the first time? Yes, because the same roll of film is shot *twice!* No, it's not all done with mirrors, nor is there any remote danger of double exposure. Let us see how the film travels through the camera in this singular journey, which is in reality a double one.

A glance at the illustration on Page 352, where the eight and sixteen millimeter films are compared, will show that, in the original "double eight" film, there are four small frames contained within an area corresponding to the usual 16mm. frame. One row of these frames faces one way, the other in the opposite direction. There is a single perforation at the edge of the film for every picture; thus, there are twice the usual number of perforations in the new "double eight" film.

Here is the key to the situation: first, one row of pictures is exposed down one side of the film. After this is done, the spool is removed from the takeup spindle and placed on the feed spindle again, *without rewinding.* A moment's thought will make it clear that, upon rethreading the film, it will be reversed as to left and right, so that the opposite, unexposed portion of the film will pass in front of the lens! Thus we resolve our paradox and understand how the film is exposed a second time. Ingenious construction of the spool and spindles makes it difficult to go wrong in this operation of double threading.

For the rest, the film is sent to the processing station where it is reversed, split down the middle by special machines and spliced continuously in the order in which it was taken. The resulting film, when returned, has perforations on one side only and is eight millimeters wide.

It will occur to some, who are familiar with the reversal process, that the well known compensation facilities of this process for "evening up" on over and under exposure might be spread over two rows of pictures, inasmuch as the double width goes through the processing machine before the cutting. This factor is taken into account by masking devices, however, so that the finished film is in every way equal in this respect to the results had from 16mm. in reversal.

Because of the fact that each picture is one quarter the area of the 16mm. frame, the original twenty five foot roll of the new film gives a final screen time equal to that of a hundred foot roll of 16mm. In this lies the economy of the "8" system. From the point of view of screen time, which is the ultimate standard, the film cost is cut, not by half, but by nearly two thirds!

Now, we have finished with our "double" exposure in the camera and the film has been processed and returned. What of the projection? Judged by previous standards, so small an image must impose the severe test of greater magnification. An original image one quarter the normal frame area, projected on a home movie screen, might be expected to exhibit "grain" and some lack of definition.

But, advancing one more important step, the Eastman company has produced a particularly fine grain panchromatic emulsion which gives a clear, sharp picture, lacking nothing in definition or detail. The film, when exposed, bears a non halation backing which gives the same freedom from flare which characterizes all film so treated. The camera has a scientifically designed anastigmat with a speed of *f*/3.5, made with a care and precision equaling that of any larger lens. Pictures taken and presented with the outfit are all that can be desired, both in clarity and illumination.

Two projectors are now furnished—the "Kodascopes 8"—and each bears the stamp of the high engineering standards set by the company in its other cine products. The Model 20 projector is made for the smaller size screen images, the Model 60 for the larger. Both are excellent machines, easy to thread and operate. Each has a film unit capacity of two hundred feet—the full equivalent in screen time of four hundred feet in 16mm. The larger projector has a more refined optical system, a projection lens of larger aperture, a special, decentered filament bulb, motor rewind and other features.

Thus has an epochal new development, a striking departure in the field of home movies, appeared full blown and perfected in the midst of this eventful year of 1932. No mere toy this, but the product of years of research and development; a perfected camera, a well made projector and, above all, a film and emulsion brought to such a degree of development that the tiny frame, projected on the home screen, is of high quality and definition. It is said that the development of this fine grain, non halation emulsion is the result of researches into the field of talking movies, of color, even of star photography. However this may be, here is the result, interesting to present movie makers and probable creator of many thousands more to be. *Enter the Eight!*

## Reeling while they ride 'em

[Continued from page 337]

red, yellow and orange predominating. At the beginning of an outdoor show, a 4X filter might be used if the sun is very bright, particularly if the background is a white canvas wall. Usually the background is dull gray, and the cameraman cannot count upon the brilliant sunlight to last very long, so ordinarily a 2X filter is best. As the sun travels west and the bright light diminishes to such a point that the aperture must be opened up to the limit; then dispense with the filter for the rest of the show.

Don't overlook the opportunities for slow motion shots. A rider usually keeps his seat on a bucking bronco only about thirty seconds, so a full length slow motion shot may be had without using too much film. After you have shot two or three "bronco busters" at regular speed to record natural action, cut to slow motion and follow through to the end, showing the rider picking himself out of the dust as the "bronc" continues on his way.

"Panoraming" will frequently be necessary, for the action will cover the entire arena before a stunt is over. Be certain, first, that the camera is fully wound before each shot, and then get the object in the exact center of the field and keep it there no matter how fast it travels. When shooting "bronco

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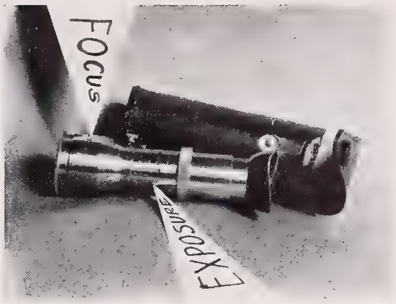

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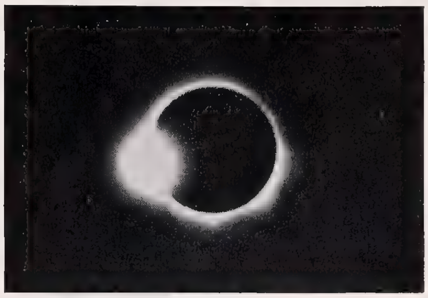
busting," you will have to "panoram" rather fast, which will blur the background, but if you keep horse and rider in the center of the field, the result will be good. "Panning" such a picture of action is radically different from scenic "panning." In the latter case, you must "pan" very, very slowly, to avoid a blur, but when "panning" a moving object, keep that object in the center of the lens field, no matter how it moves, or where, and the blur will only serve to increase the sense of great speed. Be careful not to jerk the camera, but turn with an even, smooth swing. The acme of perfection in rodeo pictures is achieved by keeping the moving object in the middle of the frame.

## The clinic

[Continued from page 340]

at the partial phase of the eclipse with eyes unprotected. Even when more than half of the sun's disk is invisible, serious injury may result to the eyes by protracted gazing at this phase. Procure an old negative glass, clean it and smoke it over the flame of a smoky wick and use this for an inspection glass, or use a very dense plate or film negative for the same purpose. At best, unprotected inspection of the sun will tire the eyes and deprive the observer of his full appreciation of the phenomena that take place during totality.


Harvard College Observatory

The "Diamond Ring" visible during one phase of eclipse is one of many unusual shots

## Greece moves west

[Continued from page 339]

been the most infrequently filmed and is certainly worth attention.

Yachting and rowing will supply a different type of filming opportunity. Important, and sometimes difficult in each case, is securing near or medium shots of entries before the races. It may be possible with a telephoto lens to secure a medium shot of the shells as they are being launched or the yachts as they manoeuver for position. In these cases, the cameraman will probably have more freedom.

In the case of every sport, shots of the contestants, just before the event, will be extremely valuable. A closeup of a flag or other national insignia, spliced in just before the scene of the athletes, would be a clever way of identifying them. Lacking this, titles should be used. Unless a very ambitious picture is planned, a straight newsreel treatment would be most effective and simplest. This could be carried out in titles by handling them just as in the professional newsreels before the coming of the talkies.

The modern Olympiad is a revival of the ancient Olympic games whose origin is buried in obscure antiquity. They were first celebrated at Olympia in Elis, and from 776 B. C. they were consecutively held for over a thousand years. The great antiquity of the tradition of the games suggests a brief historical introduction for an amateur film of the Tenth Olympiad. A few lucky movie makers will have scenes of the ruins of ancient Greece which might be spliced in with appropriate titles as an introduction to the film. Such shots might be culled from library travel films and, failing this, similar scenes might be made of the models of Athens in many museums.

Because of the scope of the sports included in the Olympic Games, it is manifestly impossible to provide adequate suggestions for filming a fraction of them in one article. The amateur movie maker keenly interested in picturing some particular sport will find helpful advice in recent issues of Movie Makers, as follows: track and field, April, 1931 and May, 1932; water sports, June, 1931 and August, 1931; equestrian, October, 1931; indoor sports, January, 1932.

## Hits and misses

[Continued from page 345]

ly defined under nicely placed cloud masses and framed by the silhouette of the trees and rocks in the foreground. The second picture, unfiltered, showed only the foreground objects, the mountains and clouds having been obliterated in extreme overexposure. The film used in both these shots was regular speed panchromatic.

To complete my records of vacation pictures, I usually try to pick out some object, plant or animal which is characteristic of the section in which I am vacationing. In doing this, on one occasion I selected a particularly lovely fern which was growing at the edge of a brook flowing through a dark ravine. The deep green of the fern, the shadow of the ravine and the dark mass of the surrounding rocks all conspired to absorb so much light that the chance of success at the moment was slight, even at *f*/1.9 with superspeed film run at half speed. However, I felt that the sun would assume a more favorable position later in the day and, in this, I was right. Several hours later I found a much more favorable light condition and was able to add an excellent cinematic record of that particular fern to my collection.

Generally speaking, I have had a fairly high average of successful shots except in cases where I have ignored simple procedures which I knew, but which, in the hurry of the moment, I had overlooked. By keeping these rules in mind, it seems to me that the summer filmer may go forth to record his good times and his impressions with the comforting assurance that his results will yield a satisfying majority of hits over misses with which to refresh his winter memories.

## Seashore stunts

[Continued from page 341]

haps you are not too proud to follow in the footsteps of D. W. Griffith. Until the film went beyond the two reel stage he made the same subject—with variations—practically every summer. In essence, a little boy or girl is playing in a boat near the water. The tide rises and carries the craft out to sea. The frantic parents eventually give chase with the assistance of the neighbors. This was worked with the favorite Griffith device of the chase. The first third of the picture plants the idea. The last two thirds are given to alternating shots of the child and the parents. About half the shots of the child in the boat should be made alongside a pier, or float, with the camera shooting down into the boat and the closeup barely showing the water. These are alternated with the child standing up in the boat at sea and waving for aid, the shots being made from a following launch. It helps a lot to pull the plug and show the boat slowly filling. Properly cut, this is guaranteed to bring plenty of suspense. It all depends upon the growing stress of the child's danger and the fear that the rescuers will not arrive in time.

Stories on board schooners or steam yachts suggest themselves by the score. There is the girl who falls overboard and is rescued by the hero, the comedian who catches a fish so big it pulls him overboard and any one of a dozen familiar triangle plots. A thing to be remembered is to keep the boat in the picture and not to shoot continually over the rail. A small footage of the wake of the ship or of the prow cutting the water will help. The latter may be obtained from a position on the bowsprit if the boat rides high enough.

BEACH
ROAMING

R. I. Nesmith

Illustrating the use of the art title background on page 354. Title by Ralph R. Eno

Getting back to the surf, there is another story that never fails to get laughs. Paterfamilias is in the water minus his bathing trunks while daughter and the handsome but impecunious suitor leave in a motor to get married in their bathing suits. He is hopelessly prevented from stopping them.

Even a picture of a crab race is amusiny. Half a dozen are caught and placed in a circle drawn in the sand. The first crab over the line wins. Make some closeups of the ring and some medium and more distant shots of the crowd. Cutting is a simple matter.

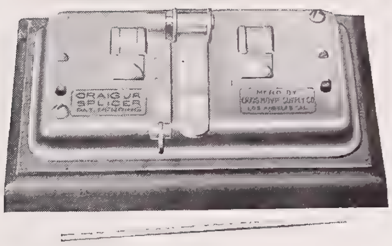
This is merely scratching the surface, but, by the time some of these are made, you probably will be able to work out others to suit the local conditions. It is all a comparatively simple matter, once you get started, and there are enough opportunities along the beach to provide work for all summer. Keep the stories short. A vacation crowd is apt to lose interest in a second day's shooting on the same picture, but they'll be ready for a new picture any day.

## Mountain madness

[Continued from page 343]

A most interesting cinematic shot which often stands revealed to the mountain filmer is that afforded by the shadows of clouds moving majestically across an opposite hillside. To record this effect properly, a filter of medium density may be used. Sometimes, if the clouds seem to move too slowly, a camera speed of eight frames a second may be used with fine results.

Road signs are often worth filming for use as punctuation or in lieu of titles. An example is offered by the sign which stood at the top of a long series of snow covered switchbacks, *Caution, eleven miles of curves and grades.* A scene of such a road sign has dramatic value. The names of passes and their elevations in addition to being title material will serve as a check on your memory. There is a tendency here to use too much footage and a footage



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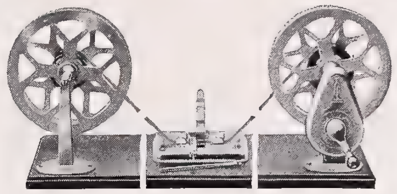

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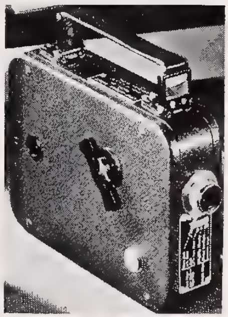

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■ BASS OFFERS brand new Peko Maestro improved 16mm. sound projector and built in turntable 33 and 78, complete with amplifier, regular $255, cash price, $110, each. Write for details and be sure to send for your copy of the Bass Bargaingram #209, crammed with bargains, 1001 items for amateur and professional and sent to you free. Before you trade your old equipment, write to headquarters for appraisal. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

■ SELECTED 16mm. library films, in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

■ UNUSUAL bargains in movie cameras and projectors, all makes and sizes including both 16mm. and 35mm. Send for price list and Catalog C. MOVIE SUPPLY COMPANY, 844 S. Wabash Ave., Chicago.

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■ SIMPLEX FADING GLASS will produce fade in or fade out in your own movies. With instructions and carrying case, $2.00. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

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■ SLIGHTLY USED, $350. Capitol automatic 16mm. movie projector for window display advertising. Price $150.00 or will trade for used movie camera. Prefer Eastman Model K. J. BIALLAS, Financial Center Building, Oakland, Calif.

■ SUPER SPEED, slow motion camera (Bell & Howell) 128 frames per second, with case, no lens, 1932 model. Never used, list $200.00. Sacrifice $110.00. SCHULZE, 150 W. 55th St., N. Y. C.

■ BEST IMMEDIATE cash offer takes two 16mm. Ampro sound projectors, amplifier, 200 ft. extra cables, 6x8 screen. B. A. J., 725 Genessee V. Tr. Bldg., Rochester.

■ 1 DE VRY Cinetone (Industrial Model) complete with tubes, amplifier & speaker, $235.00 (demonstrator); 1 Victor 5G Animatophone, projector, pickup and turntable only, $200.00, demonstrator; 1 Pekoscope projector (new) $15.00; 1 Eastman model C and case (used) $18.00; 1 Eastman model A (used) $35.00; 1 De Vry model B motor drive model (new) $15.00; 1 Eastman Cine-Kodak B 6.5, $18.00; 1 Ansco-Risdon with case (new) $18.50. SCRANTON HOME MOVIES LIBRARY, 316 N. Washington Ave., Scranton, Pa.

■ CINE-KODAK K, *f*/1.9, also self threading Kodascope, equipped for Kodacolor, 1931 models. Retailed at $461.00, my price, $245.00. Guaranteed. K. M. JOHNSTON, Fairbury, Nebr.

■ BELL & HOWELL projector, 200 watt, round base, with case and pilot light, $80.00; one lens, Cooke telephoto 3¾" with filter and case, $52.00. No reasonable offer refused. The above is in excellent condition. O'BRIEN, 716 Renkert Bldg., Canton, Ohio.

■ ALL 16MM. film at reduced prices. Miniature cameras taking 16 pictures on 25c film, $2.85. Ask about free trial. Send for bargain list. CINECRAFT CO., 80 Boylston St., Boston, Mass.

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■ WANTED, 16mm. library films, whole libraries and single films, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

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■ *Big Trees of Yosemite,* 200 ft., 16mm. price $12.00. *On the Waves at Waikiki,* 150 ft., price $9.75. GUY D. HASELTON, 7901 Santa Monica Blvd., Hollywood.

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■ SHOTGUNS, target pistols, rifles and other good firearms accepted in trade on motion picture and photographic equipment. Authorized Eastman, Bell & Howell, Victor, Rhamstine, Simplex, Pathex, DeVry, Leitz and Stewart-Warner dealers. NATIONAL CAMERA EXCHANGE, 5 So. Fifth St., Minneapolis, Minn.

■ WANTED TO EXCHANGE, Eastman model B, 1/9 lens for Eastman Model K with no lens. C. W. HAMMOND, 2221 Webster St., Oakland, Calif.

## MISCELLANEOUS

■ PRINT your own movie titles, stationery, bookplates, Christmas cards, pamphlets, linoleum blocks, etc. Junior Press $5.90, larger $11, rotary $149; print for others; easy and interesting; rules sent. Write for catalog of presses, type, paper, etc. KELSEY COMPANY, M-50, Meriden, Conn.

rule for short signs does not work out on longer ones giving historical facts. Set up the camera on the tripod, close your eyes for a few moments, opening them as you start the camera, read the sign aloud slowly and stop the camera immediately you finish reading.

Even a slight study of composition will be worth the effort. At least remember to include some kind of foreground in those long shots or you will be disappointed with the screen results.

Sometimes there is a tendency toward far too many long, *non action* scenes of the mountains. It is particularly evident in the films of those who normally live in a flat country. This tendency has been called "mountain madness." Resist it or it will overcome your movie judgment, especially just after the high tops are powdered with the first snow of the year. You will stop at every turn, shooting cliffs, dugways and all manner of trees with the towering white peaks in the background. Let this be a warning to break such scenes with *action.* This can be secured in various simple ways. For instance, the noon camps, usually mere picnic lunches by the side of the road, can supply a pleasing break in a scenic study. Take a shot of your companion as he scrambles down to the white water stream below. Water is a live and ever pleasing subject and closeups, the *very close* closeups, will bring the delighted comments from your audience this winter. Also shoot one of these just against the sun with the water falling and swirling around a rock; the dancing points of light will fascinate you.

# Featured releases

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* Movie Makers.

■ **H. C. Film Service**, Detroit, Mich. *Down On The Farm, Niagara Falls, Boats Of The Great Lakes, Animals Of North America* and *Fast Flying* are 100 foot subjects recently added to the Hazen Coon listing.

■ **Haselton, Guy D.**, Hollywood, Calif. *Tame Wild Life Of The Yosemite,* 375 ft., is now offered by the maker of *Big Trees Of The Yosemite,* 200 ft., and *On The Waves At Waikiki,* 150 ft.

■ **Kodascope Libraries**, New York City. *Boobs In The Woods,* wth Harry Langdon; *Jubilo, Jr.,* with Our Gang; and *Mama Behave,* with Charley Chase, are the featured offerings of this well known library for August.

■ **Mogull Brothers**, New York City. *Barber's Wife, Hot Cakes, Two Bad Ones, Barnyard Romance, Deep Stuff* and *Fun In A Pullman,* each 400 feet long; *Pushing Horse, Exploding Volcanoes, Fancy Diving, Bootlegger's Special, Boxing Kangaroo, Cuban Rhumba* and *Jap Top Spinner,* each 25 feet long; a 100 foot film, *Cocktail Time In Cuba,* are listed in the recent additions to the library service of this Bronx dealer.

■ **Willoughbys**, New York City. Willogram Productions feature Gene Sarazen in *Golf* and Bill Tilden in *Tennis,* each in four 100 foot reels. They also offer a series of 100 foot films, *The Rodeo, Racing Whippets, Monkey Shines, Kids And Pups, Daring Feats, Animal Tricks, Five Modern Samsons* and Charlie Chaplin in *The Turkish Bath, A Hot Spot, All Wet* and *The Sleepwalker,* as the latest additions to a large list. A new catalog is available.

# Closeups—What amateurs are doing

■ Still a true amateur in spirit, Burton Holmes has set out on his fortieth trip around the world, following the path he took on his first venture more than forty years ago. A protracted visit to the island of Bali, D. E. I., will be the feature of this voyage to which the veteran movie maker and traveler refers as his jubilee trip.

■ Paul Hugon, who writes for Movie Makers from Hollywood and is the author of *Plane Filming* in this issue, was one of the pioneers of motion pictures. Associated for many years with Pathe in Paris, London and New York, he directed feature productions until, in 1914, he took charge of newsreels on both sides of the Atlantic. He has since directed for Paramount and recently he has been writing and editing at Universal and other studios. He is the author of a number of books on linguistics and psychology. His early background as a teacher—from an American Indian school to an English college—as a newspaper man in European capitals and his devotion to photography as a hobby account for his knack of expounding technical points in understandable style.

Andre LaVarre

Cine veteran starts fortieth adventure in picture hunting

■ An amusing and well photographed film of his law office is the recent achievement of Olin Potter Geer, ACL, in New York City. The picture shows the arrival of partners and staff in the morning, something of the daily routine and ends with a delightfully burlesqued consultation. The ease with which Mr. Geer has made the highly successful interior scenes suggests a similar subject for other amateur movie making business men.

■ The Amateur Cinema League was happily represented in the First Catalonian Exhibition of Amateur Cinematography, recently sponsored by the Central Tourist Bureau of Catalonia, in Barcelona. In the *avantguarda* section, Francisco Malagarriga Miralbel, ACL, placed *The Oval Portrait*, from the story by Edgar Allan Poe. *Montserrat*, an allegorical film; *The Deserted Island*, a talkie; *The Beautiful Dance*, a study of *la sardana*, a native folk dance, were presented in other sections by Delmir de Caralt, ACL.

■ *A Study In Reds*, that women's club film of a sovietized America, has been successfully completed and the club, a very pillar of society in its community, has been made safe, by the experiment, for Democracy. The Five Year Plan called for the production of ten eggs a day, so that there was none left for the onetime owner of the chickens; children seemed to get mixed on their return from the communistic nursery; and the police ate all the tidbits from the workers' lunches, so that in the end the good ladies of the club returned contentedly to the stultifying, but more reassuring, banalities of private ownership. Miriam Bennett, ACL, of Wisconsin Dells, was the director and cameraman of this reversal of the customary Sovkino drama.

■ On the grounds of the Mormon Temple in Salt Lake City there stands a monument to sea gulls, erected by grateful citizens in memory of a time when their entire harvests were saved from a plague of grasshoppers by these common birds. Such is the climax of a story of sea gulls now being filmed by Riley Hess, ACL, of Ogden, Utah. Earlier scenes will picture the thousands of gulls which gather on Bird Island, in Great Salt Lake, and will present their habits in some detail.

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### CALIFORNIA

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
J. F. Hink & Son, Shattuck & Kittredge.
Beverly Hills: Bob Robinson Home Movies, 417 N. Beverly Drive.
Fresno: Potter Drug Co., 1112 Fulton St.
Glendale: Kug-Art Photo Service, 507 W. Colorado Blvd.
Hollywood: Bell & Howell Co., 716 N. LaBrea Ave.
Hollywood Camera Exchange, 1511 N. Cahuenga Blvd.
Hollywood Camera Shop, 1442 N. Highland Ave.
Hollywood Citizen, 6366 Hollywood Blvd.
Hollywood Film Enterprises, Inc., 6058 Sunset Blvd.
Huntington Park: Huntington Park Pharmacy, 6101 S. Pacific Blvd.
Long Beach: Winstead Bros. Inc., 244 Pine Ave.
Los Angeles: Billy Burke Home Movies, 5372 Wilshire Blvd.
Eastman Kodak Stores, Inc., 643 S. Hill St.
Educational Project-O Film Co., 317 N. Fairfax.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
B. B. Nichols, Inc., 731 S. Hope St.
Schwabacher-Frey Stationery Co., Box 1347, Arc. Annex.
Tappenbeck & Culver, 10958 Weyburn Ave., Westwood Village.
Wilshire Personal Movie Co., 3150 Wilshire Blvd.
Monrovia: Cliff's Photo Art Shop.
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Pasadena: The Flag Studio, 59 E. Colorado St.
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Richmond: La Moine Drug Co., 900 Mac Donald Ave.
Riverside: F. W. Twogood, 700 Main St.
Sacramento: Frank McDougal, 1017 10th St.
San Bernardino: Steele's Photo Service, 370 D St.
San Diego: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth St.
Victor Doyle, 1224 Fifth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
San Francisco: Cine Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 216 Post St.
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Phil Lasher, Ltd., 300 7th St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
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San Rafael: Webb & Rogers, 4th and B Sts.
Santa Ana: Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Camera Shop, 800 State St.
J. W. Collinge, 1127 State St.
Santa Monica: Bertholf Photo Finishng, 1456 Third St.
Stockton: Logan Studios, 20 N. San Joaquin St.
Peffer Music Co., 40 S. California St.
Ventura: Bartlett Co., 412 E. Main St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.
Whittier: Maxwell C. Peel, 226 E. Philadelphia.

### COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Ford Optical Co., 1029-16th St.
Haanstad's Camera Shop, 404-16th St.
Grand Junction: Dean's Camera Shop, 639 Main St.

### CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Heim's Music Store, Inc., 221 Main St.
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Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25 Broadway.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm Inc., 139 W. Main St.

### DELAWARE

New Castle: E. Challenger & Son.
Wilmington: Butler's, Inc., 415 Market St.
Frost Bros., duPont Bldg.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

### DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607-14th St., N. W.
Fuller & d'Albert, Inc., 815-10th St., N. W.
Robbin's, National Press Bldg., 529-14th St., N. W., opposite Willard Hotel.

### FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.
Jacksonville: H. & W. B. Drew Co., 46 W. Forsyth St.
McDaniel Gift Shop, 21 W. Forsyth St.
Miami: Miami Photo Supply Co., 31 S. E. First Ave.
Miami Beach: J. R. Willis, 737 Lincoln Road.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.

### GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

### IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Pocatello: Cook Drug Co., 333 W. Center St.

### ILLINOIS

Chicago: Associated Film Libraries, Inc., Suite 224, State-Lake Bldg., 190 N. State St.
***BASS CAMERA CO., INC.***, 179 W. Madison St..
***CENTRAL CAMERA CO.***, 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 So. La Salle St.
105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Ideal Pictures Corp., 26 E. 8th St.
Lyon & Healy, Inc., Wabash Ave. at Jackson Blvd.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 37 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 918 Irving Park Blvd.
Wolk Camera Co., Opp. Post Office, 219 S. Dearborn St.
Danville: Plaster Drug Co., 108 N. Vermilion St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Freeport: Emmert Drug Co., 15 W. Stephenson St.
Highland Park: Hattstrom & Sanders, Inc., 391 Central Ave.
Moline: Seaholms Kodak Headquarters, 1507 Fifth Ave.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
Rockford: Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

### INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., 112 W. Wayne St.
Frankfort· Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

### IOWA

Burlington: Sutter Drug Co., 3rd & Jefferson Sts.
Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Lynn's Photo Finishing Inc., 421 Sixth St.
Waterloo: Macks Photo Shop, 225 W. 5th St.
Seehawk Camera Shop-Studio, 189 W. 4th St.

### KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.

### KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

### LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

### MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Bangor: Francis A. Frawley, 104 Main St.
Portland: Bicknell Photo Service, Inc., 43 Exchange St.

### MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

### MASSACHUSETTS

Boston: Boston Camera Exchange, 44 Bromfield St.
James W. Brine Co., 92 Summer St.
Cinecraft Co. of New England, 80 Boylston St.
Dadmun Co., 39 Washington St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Lowell: Donaldson's, 75 Merrimack St.
Lynn: Moehring's, Inc., 490 Washington St.
New Bedford: J. Arnold Wright, 7 S. 6th St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Pitman Movie Service, 45 Summit Ave.
Ernest L. Vent Motion Picture Service, 53 Washington St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

### MICHIGAN

Detroit: ***CLARK CINE-SERVICE,*** Rm. 203-4, Professional Bldg., 10 Peterboro.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.; 156 Larned St.
***H. C. FILM SERVICE,*** 12191 Ilene Ave.
J. L. Hudson Co., Dept. 290.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Camera Shop, Inc., 16 Monroe Ave.
Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich Bros. & Co., 301 Genesee

### MINNESOTA

Duluth: Eastman Kodak Stores Co., 330 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave .
National Camera Exchange, 5 S. Fifth St.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigár & News Co., 96 E. 5th St.

### MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St
Hanley's Photo & Radio Shop, 116 E. 10th St.
Plaza Camera Co., 4707 Central St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.

### MONTANA

Billings: Midland Drug Co., 23 N. 27th St.

### NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.
J. G. Kretschmer & Co., 1617 Harney St.

### NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

### NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.

Hawthorne: Hawthorne Home Movie Service, 52 MacFarlan Ave.

Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Kearny: Kearny Prescription Pharmacy, 238 Kearny Ave., cor. Bergen Ave.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Morristown: Ajemian Camera Shop, 35 South St.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Mortimer's Photographic Stores, Inc., 317 Park Ave.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 35 Newkirk Ave.
Union City: Heraco Exchange, Inc., 611 S. Bergenline Ave.
West Englewood: C. M. Vanderbilt, Inc., 374 Briarcliffe Rd.
West New York: Rembrandt Studio, 526 "d" Bergenline Ave.

### NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail".

### NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
Brooklyn: Abraham & Straus, Inc., Dept. 120, Fulton and Hoyt Sts.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
***J. NAVILIO,*** 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Goshen: T. H. Finan.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Artist's Photo Service, 219 Huguenot St.
Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Adam Archinal Corp., 305 W. 56th St.
Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
***CULLEN,*** 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue
Fotoshop, Inc., 136 W. 32nd St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Joseph P. Hackel, Rm. 1919, Chanin Bldg., 122 E. 42nd St.
Hecker's Camera Store, 1519 Amsterdam Ave.
Herbert & Huesgen Co., 18 E. 42nd St.
Leonard F. Kleinfeld, 146 West St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
Luma Camera Service, Inc., 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
***MOGULL BROS. ELECTRIC CORP.,*** 1944 Boston Rd.

New York Camera Exchange, 109 Fulton St.
Newman's Camera Shop, 1197 Sixth Ave.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, Inc., 368 Lexington Ave.
***RAB SONS,*** 1373 Sixth Ave.
Frank Tanham & Co., Inc., 9 Church St.

***WILLOUGHBYS,*** 110 W. 32nd St.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Poughkeepsie: Marshall's Gift Shop, 341 Main
Rochester: Marks & Fuller Co., 36 East Ave. St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Edwin A. Hahn, 223-225 Columbia St.
Lincoln Photo Service, 1136 Lincoln Ave.
White Plains: Cooper Bros. & Co., Inc., 56 Main St.
Yonkers: Joseph F. Blatzheim, 4-6 Riverdale Ave.

### NORTH CAROLINA

Charlotte: The Rendezvous, 317 S. Church St.
W. I. Van Ness & Co., 213 N. Tryon St.

### OHIO

Akron: Pockrandt Photo Supply Co., 16 N. Howard St.

Canton: Roth & Hug Co., 539 N. Market Ave.

Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 416½ Main St.
L. M. Prince Co., 108 W. Fourth St.

Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Co., 1501-7 Superior Ave.

Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Shea & Williams, 2028 E. Third St.
Findlay: Day Radio Shop, 111 E. Sandusky St.
Lima: Hunter Drug Store, Lima Trust Bldg., 49 Public Sq.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.

Gross Photo Supply Co., 325 Superior St.

Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.

A. C. Saunders, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

### OKLAHOMA

Oklahoma City: H. O. Davis, 106 S. Hudson St.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.

### OREGON

Cottage Grove: Nelson Electric Shop.
Pendleton: Floyd A. Dennis.
J. T. Snelson, 608 Garden St.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman-Wolfe & Co., Kodak Dept., Fifth, Washington & Alder Sts.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

### PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1026 Peach St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: F. W. Buchanan, Dibert Bldg.
Johnstown News Co., 115 Market St.
Lebanon: Harpel's, 757-9 Cumberland St.
Philadelphia: G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Haussmann's Pharmacy, 6th and Girard Ave.
Home Movie Studio, 20th and Chestnut Sts.
***KLEIN & GOODMAN,*** 18 S. 10th St.
MacCallum Stores, 1600 Sansom St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts., Dept. 201.
George W. Tegan, 420 E. Mt. Airy Ave.
John Wanamaker, Dept. 56.
Williams, Brown & Earle Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Reading: W. F. Drehs, 541 Court St.
Scranton: Jermyn Bros., 205 N. Washington Ave.
Scranton Home Movies Library, 316 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

### RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.

### TENNESSEE

Chattanooga: Englerth Photo Supply Co., 722 Cherry St.
Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church St.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

### TEXAS

Abilene: W. C. Cosby, 249 Pine St.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co,, 1610 Main St.
El Paso: Don Thompson, Inc., 308 E. San Antonio St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Chas. G. Lord Optical Co., 704 Main St.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 209 Alamo Plaza.

### UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 S. Main St.

### VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.

### WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Pasco: New Pasco Drug Co.
Pullman: R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.

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Joyner Drug Co., Howard & Riverside Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook Drug & Stationery Store.
Yakima: Yakima Book & Stationery Co., 19-21 South Second St.

### WEST VIRGINIA

Charleston: S. Spencer Moore Co., 118 Capitol St.
Wheeling: Twelfth St. Garage, 81-12th St.

### WISCONSIN

Bloomer: Dettloff's Pharmacy.
Fond du Lac: Huber Bros., 36 S. Main St.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Photoart House of Milwaukee, 220 Wells St.
Oshkosh: Coe Drug Co., 128 Main St.

## UNITED STATES POSSESSIONS

### CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

### HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort Street.

### PHILIPPINE ISLANDS

Manila: Denniston, Inc., 123 Escolta.

## OTHER COUNTRIES

### AFRICA

*Cape Province*

Cape Town: Kodak (South Africa) Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

*Natal*

Durban: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

*Transvaal*

Johannesburg: Kodak (South Africa) Ltd., "Kodak House," Rissik St.

### SOUTH AFRICA

Johannesburg: City Photo House, 52 Kerk St.

### ARGENTINE

Buenos Aires: Casa America Lda., S. A., Avenida de Mayo 959.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

### AUSTRALIA

*New South Wales*

Sidney: Filmo Stores, "Berk House," 76 William St.
Kodak (Australasia) Pty., Ltd., 379 George St.

*Queensland*

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

*South Australia*

Adelaide: Harrington's, Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

*Tasmania*

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

*Victoria*

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.

*West Australia*

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

### CANADA

*Alberta*

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

*British Columbia*

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.

*Manitoba*

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Film & Slide Co. of Canada, Ltd., 205 Paris Bldg., Portage Ave.

*Ontario*

Hamilton: W. E. Hill & Bro., 90 W. King St.
Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News. Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

*Quebec*

Montreal: Associated Screen News, Ltd., 5155 Western Ave. at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
886 St. Catherine St., W.
Gladwish & Mitchell, 7 Cypress St.
Home Films, Ltd., 1440 St. Catherine St., W.

*Saskatchewan*

Regina: Regina Photo Supply, Ltd., 1924 Rose Street.

### CHINA

Hong Kong: Pharmacy, Fletcher & Co., Ltd., 26 Queen's Rd., Central.
Shanghai: Chiyo Yoko Photo Supplies, 393 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 381 Nanking Road.

### CZECHOSLOVAKIA

Prague: Emil Wachtl, Specialists in Cynecameras, Senovazna, 8 and Narodni tr. 26.

### DENMARK

Copenhagen: Kodak Aktieselskab, Ostergade I.
Kongsbak and Cohn, Nygade 2.
S. Skotner, Amalievej 14

### EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pasha St. and Ramleh Sta.

### ENGLAND

Blackburn: E. Gorse, 86 Accrington Rd.
Brighton: Stead & Co., Ltd., 18-19 Duke St.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: F. J. Bedson, 50 Widmore Rd., Bromley.
Kingston-on-Thames: Durbins, 24 Market Pl.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Wallace Heaton, Ltd., 84 Aldersgate St.
E. C. 2: Wallace Heaton, Ltd., The Arcade, Liverpool St.
59 Cheapside.
E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
E. C. 4: Wallace Heaton, Ltd., 91-94 Fleet St.
N. 13: Camera Craft Ltd., Camera Corner, Palmers Green.
N. W. 11: Photographia; 873 Finchley Rd., Golders Green.
S. E. 6: A. O. Roth, 85 Ringstead Rd., Catford.
S. W. 1: Kodak, Ltd., 96 Victoria St.
Service Co., Ltd., 289 High Holborn.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
W. 1: Bell Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28 A Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Kodak, Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

### FRANCE

Paris: M. Assemat, 95 Rue des Petits-Champs, I.

### HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Foto Schaap & Co., Spui 8.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361, W.
Den Haag: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred Hendriklaan 196.
Groningen: Capi, 3 Kleine Pelsterstraat.
Nijmegen: Capi, 13-17 van Berchenstraat.
Broerstraat 48.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

### HUNGARY

Budapest, iv: Pejtsik Karoly, Varoshaz U-4.

### INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Road.
Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
Calcutta: Army & Navy Cooperative Society, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.

### ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (29).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

### JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.
T. Uyeda & Co., No. 4 Junkeimachi Shinsaibashi-suji Minami-ku.
Tokyo: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi.

### MEXICO

Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Kodak Mexicana, Ltd., Independencia 37.

### NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-172 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Waterworths, Ltd., 705 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Prince St.
Greymouth: L. A. Inkster, Mawhera Quay.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.
Te Aro Book Depot, 64 Courtney Pl., Gas Company's Bldg.
Waterworths, Ltd., 216 Lambton Quay.

### NORWAY

Oslo: J. L. Nerlien A/S, Nedre Slotsgate 13.

### PERU

Lima: Importaciones Americanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

### SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.

### SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

### SPAIN

Barcelona: Catalonia S. A., Ronda San Pedro 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4
Avenida Conde de Penalver 21.

### STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.
Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio and Photo Co., 39 High St.

### SUMATRA

Medan: Y. Ebata & Co., 69 Kesawan.

### SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.

### SWITZERLAND

Basel: Wilhelm Dierks, Freiestrasse 74 (Sodeck).
H. Strubin & Co., Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Zurich: Ganz & Co., Bahnhofstrasse 40.
M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
Zulauf and Co., Bahnofstr, 61.

### VENEZUELA

Maracaibo: MacGregor & Co., Apartado Postal No. 197.

## Practical films

[Continued from page 344]

the growing of citrus fruits; fertilizers in the growing of truck crops. The production and editing of the film has been under the direction of C. T. Melvin, ACL, vice president of the company.

**FREE FILMS ■** *These films, on 16, unless 35mm. is specified, are loaned free except for payment of postage. Requests should be addressed to the Amateur Cinema League, Inc., 105 W. 40th St., N. Y. C., and films desired mentioned by titles. Requests on receipt, are forwarded to distributors who get in touch with applicants and make booking arrangements. Specific dates cannot be promised until the applicant hears from the distributor. Do not send postage with requests; when it is required, the distributor will notify the applicant. Of course, films should be returned postpaid. Some films are limited to groups, in which cases it is so stated in the reviews. In applying for films limited to groups, the type and probable size of the audience must be mentioned. Films are not available outside of the United States, unless so stated. Any amateur may apply for films reviewed as this service is not limited to Amateur Cinema League members.*

■ *Highlights Of Hawaii*, two reels, 16 mm., reviewed through the courtesy of the Hawaii Tourist Bureau, presents the outstanding scenic and entertainment attractions of the Hawaiian Islands, along with views showing the commercial and domestic life of United States citizens who make their homes in the Territory. Although devoted particularly to Honolulu and the island of Oahu, the film does not neglect the three other major islands of Kauai, Maui and Hawaii. A delightful subject.

■ *Routing Rodent Robbers*, two reels, 16 and 35 mm., reviewed through the courtesy of the United States Department of Agriculture, shows the destruction brought to farm and ranch products by the prairie dog and the ground squirrel, and how the government is working to control these pests. Available to groups.

## Amateur clubs

[Continued from page 342]

for this work with study films which included a reel of microscopic Kodacolor. Mr. Woolley demonstrated, also, a new device for amateur stop motion filming and screened test films which were climaxed by stop motion studies of flowers in Kodacolor. Unusual reels of wild life, especially of pheasants and other birds, were presented by C. V. Bracher, ACL, of the Oregon Game Commission, and this particularly popular program was concluded with the screening of members' films.

**City films ■** City filming was the chief subject for study at a late meeting of the Kansas City Cinema League, held in the rooms of the Kansas City Athletic Club, where there were screened the films, *City Of Homestead, Pa.*, through the courtesy of Ralph M. Miller, ACL, of that city, and *City Of Chicago*, through the courtesy of the Chicago Cinema Club. A discussion of filters, by Calvin Wheat, rounded out this program which was in preparation for the club's city filming contest.

**The first year ■** The Cinema Club of San Francisco completed its first year of successful operation at a recent meeting addressed by Sigismund Blumann, editor of *Camera Craft*, and by Allen Young of the same magazine. Mr. Young had served as temporary chairman of the group during organization. 16 mm. sound on film was demonstrated in conclusion of this pleasant program. The scientific section arranged for the club a lecture and demonstration of cinemicrographic and stop motion apparatus at which program films were made to be screened at a later meeting. The 9.5 mm. section is at work on a comedy to be filmed by its members.

**Emulation ■** Informal contests, for first and second prizes of a one hundred and a fifty foot roll of film, have been popular at late meetings of the Cine-Still Club of Philadelphia, Pa., with an average of eighteen members submitting films at each gathering. Previous programs have presented such interesting items as a discussion of Kodacolor by Paul Kelley, a lighting demonstration based on the use of Photoflood lamps, a demonstration of 16 mm. sound on film and the screening of *A Trip Through Filmland* and *Eyes Of Science*.

**Maine supper ■** Members of the Maine Amateur Cinema League were entertained at supper by the club secretary, Ruby Wescott, ACL, preceding the program of a recent meeting held on Peaks Island, Casco Bay. E. Alton Bicknell projected travel films and Miss Wescott showed two reels of her film study of the island. Recently organized, the Maine club closed its charter at this meeting with more than fifty members. At a previous meeting, bylaws were discussed and adopted and Harvard M. Armstrong showed his collection of Kodacolor scenics and sport films.

**More members ■** At the June meeting of the Metropolitan Motion Picture Club, in New York City, the program committee was instructed by the membership to investigate the possibilities of special and private club rooms for the society in the coming year. During the past year, of which this was the last meeting of the season, the club has been gathering monthly in the exhibition hall of the Camera Club of New York, through the kindness of that veteran or-

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ganization. An extensive membership drive is being mapped out during the summer months by a committee consisting of Annette Decker, ACL, Charles J. Carbonaro, ACL, and Norman D. Taylor, ACL. An informal contest, judged by the members, was won by Mr. Taylor's *A Metropolitan Review*, in competition with *A Trip To Jamaica*, by Sidney Moritz, ACL; *An American Mecca*, by Frank J. Boylan, ACL; and *Through The Thousand Islands*, by Robert Coles, ACL.

**Bridgeport ■** A discussion of "panoraming" and the screening of members' films were the attractions of the latest meeting of the Amateur Cinema Club of Bridgeport, Conn. At an earlier meeting, *Tell Tale Heart* from the League's Club Library and films of the Olympic Games at Lake Placid, made by George W. Weising, were screened and how the club's leaders were made was demonstrated by James Brown and Clemens Klofkorn. After the demonstration, each member was filmed in a characteristic pose with the plan that this scene would immediately follow his leader. The Bridgeport Club has invited New Haven club members to attend a program as guests.

**Campus comedy ■** The University of California Cinema League in Los Angeles has produced *Pledges Plight*, an 800 ft. comedy of campus life. Bryant Hale was director; Reeves Templeton, cameraman; Clifford Stark, casting director. The leads were played by Corrine Currey and William Cover. In addition to its photoplay activities, the club maintains a newsreel department which makes records of all important university sport events and activities. The scenario department has prepared a script to be put in production this month.

**Brooklyn ■** Interior lighting experiments were the feature of the latest meeting of the Motion Picture Club of Brooklyn, N. Y., and, at the preceding meeting, *The Boy Mechanic*, by Edward H. Marsh, ACL, *Ice Skating*, by Niels-Eske Brock, ACL, *Cascade*, by Robert M. Coles, ACL, and *H2O* and *Get The News*, from the League's Club Library, were screened.

**Holland ■** In Holland, the Nederlandsche Smalfilmliga has been recently formed. An international amateur movie contest is planned for this year in addition to regular club activities. Leo R. Krijn is president; L. Blok, vice president; D. Knegt, ACL, secretary treasurer; Dick Boer, assistant secretary; F. Eulderink, adviser; J. C. Mol, Dick Laan and M. H. K. Franken, advisory committee.

The Amateur Film Club of the Hague has been active in that city for more than six months and now numbers twenty movie makers on its roster. At a recent meeting A. P. J. Oosterwyk discussed and demonstrated late model projectors and members' films were screened. M. Buis is group secretary.

**In Berkeley ■** The Berkeley Amateur Movie Club, in California, has elected as officers for the coming year, H. H. Hood, president; W. M. Perkins, vice president; C. A. Pease, treasurer; Dr. F. R. Burton, secretary. At a late meeting there was a talk on photography by Carol Semple and a screening of supersensitive Kodacolor films by Harold Hock, ACL.

## British amateurs

**One year ■** Nearly a year old this month, the Bournemouth Film Club has to its credit two full length productions, *Retribution* and *The Broken Swastika*, as well as an unusual film of an evening dance held by the society. Leading parts in *The Broken Swastika* were taken by Dora A. Phillips, Rachael Terry, Alex W. Buckmaster and G. W. O. Saul; it was written and photographed by Robert G. Torrens and directed by Carol Hyde. Regular program meetings of the club have featured *Early Days Of The Cinematograph*, a talk by A. J. Beckett; a discussion of production problems by George H. Sewell; a travel talk of Jamaica and the Azores, by J. P. J. C. Chapman and illustrated with his Kodacolor films; the screening of scenics and simple film stories made in Africa by Mr. Saul.

**Ready to go ■** Production units of the Newcastle and District A. C. A. have been busy completing the preliminary work for four short films, according to the report of H. Wood, hon. secretary. Of these four, two are now in production with the following casts and staff: *Doubles Or Quits*, on 16 mm. stock, played by Frances Barnett, W. H. Tough, R. A. Reay and T. E. Peterson; written by Janet M. Cameron; produced by Miss E. Taylor and G. B. Howarth; photographed by L. Bonser and E. Younger, ACL; *Revenge Is Sweet*, on 9.5 mm. stock, played by Miss M. Forster, Miss M. Thompson, Ruby Burns, and J. Cameron, Jr., W. M. Dierickx, T. E. Preston, J. Walton and Mr. Tough; written by Miss D. M. Graham and Mr. Cameron, Jr.; produced by Miss Graham and Mr. Preston; photographed by A. S. Wilson, ACL, and G. G. Cranston. The production of *As Ye Sow*, by James Cameron, ACL, and of *Dr. Willys And Mr. Knight*, by Mr. Reay, will be taken up later in the season.

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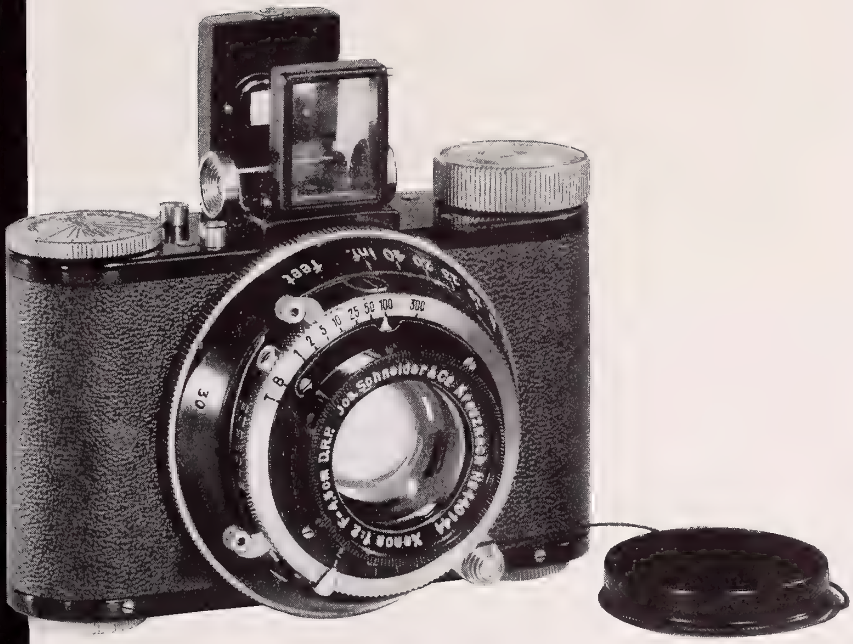

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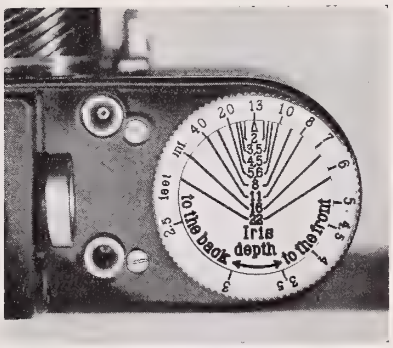
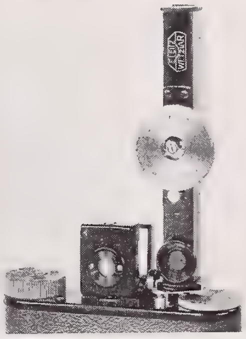


*A revolving scale shows the depth of focus obtainable at any distance with various lens openings. For example: with the camera focused at 13 feet, as in the illustration, and the lens operating at f.5.6, everything within a range of 10 to 20 feet will be in sharp focus.*



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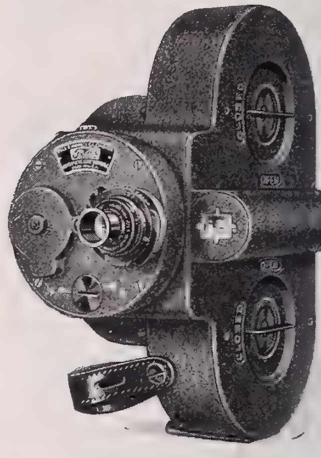

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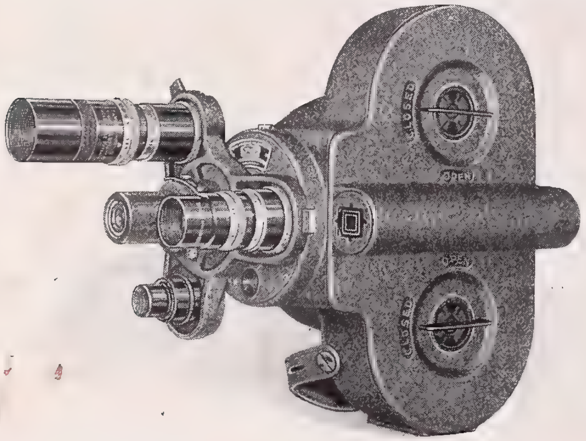

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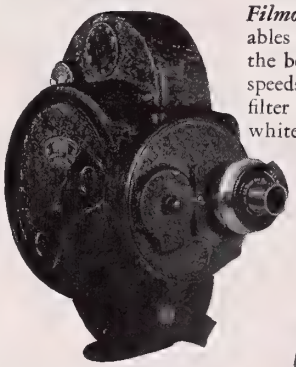

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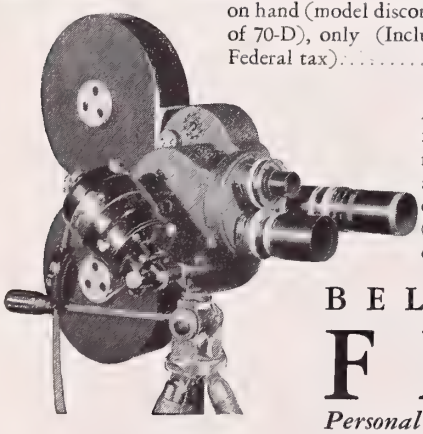

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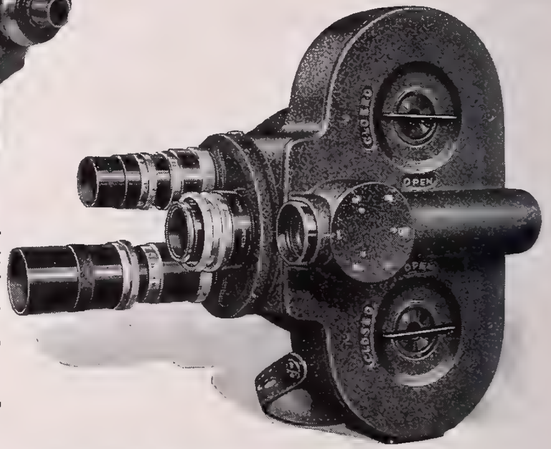

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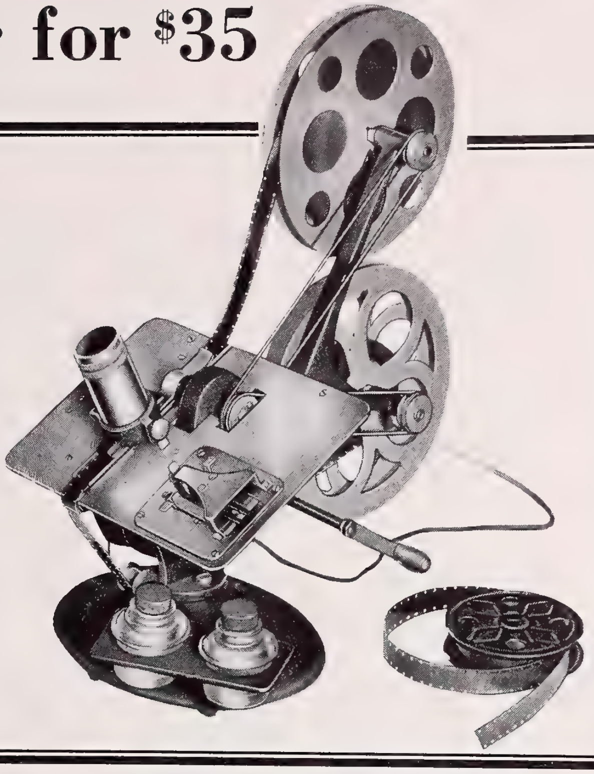

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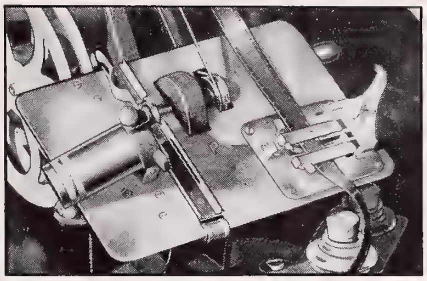

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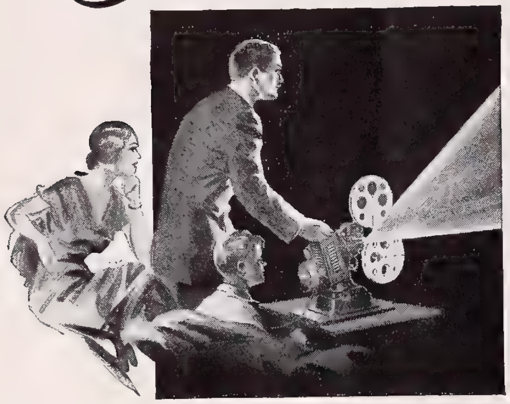

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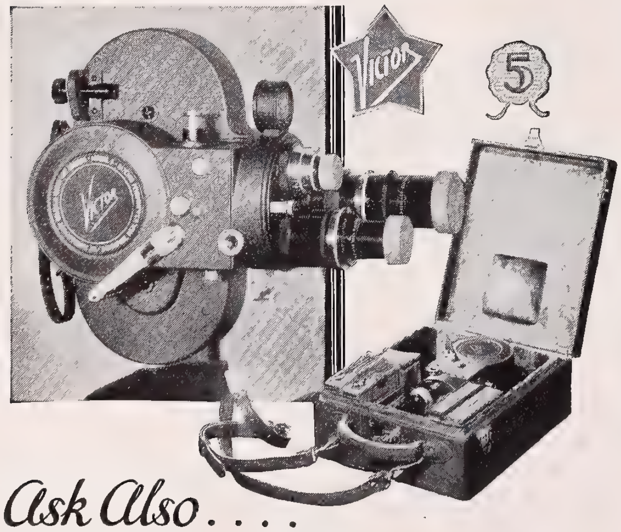

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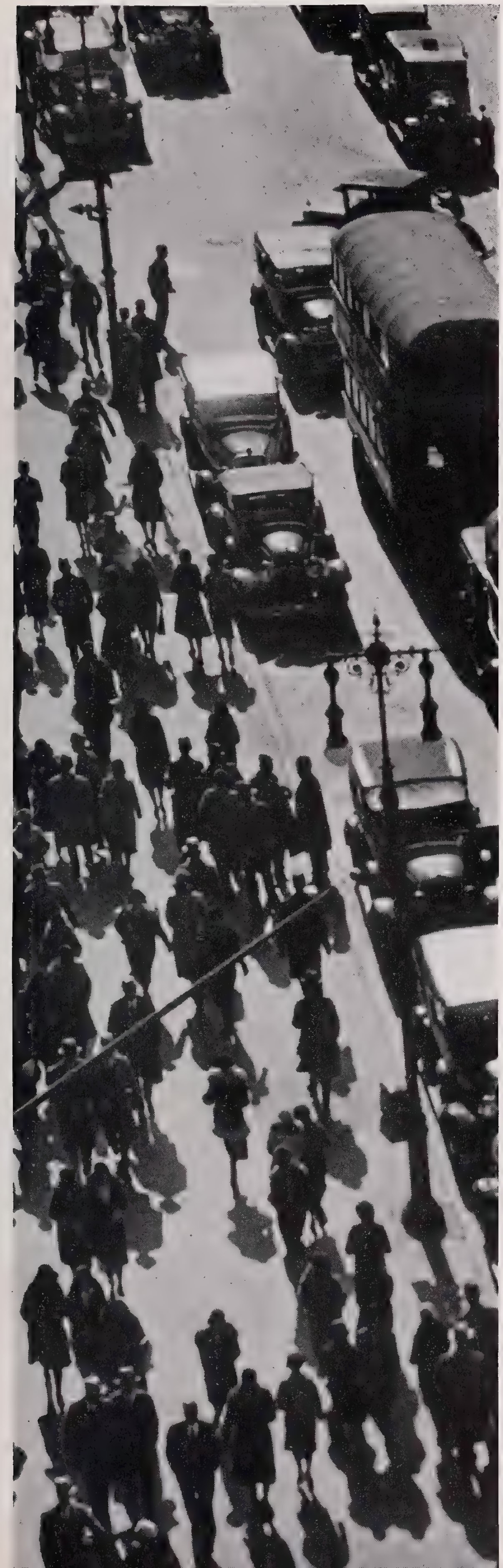

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ARTHUR L. GALE

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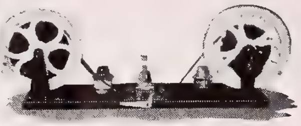

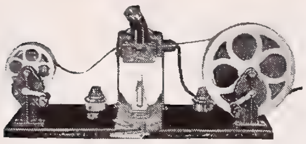

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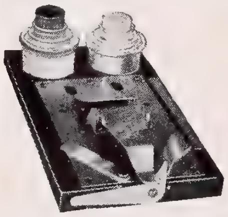

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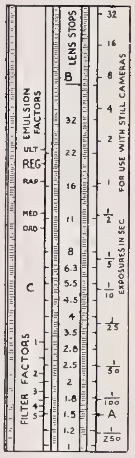

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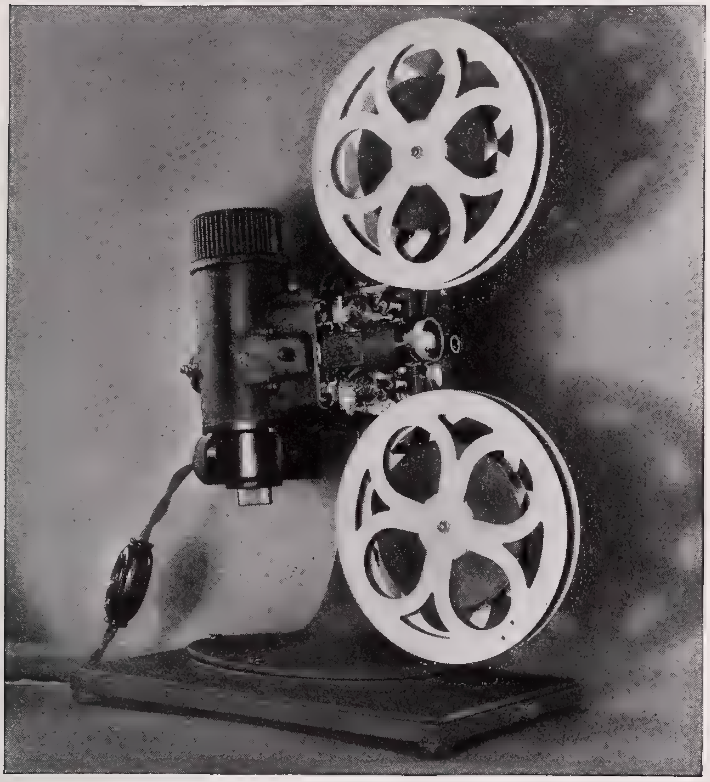

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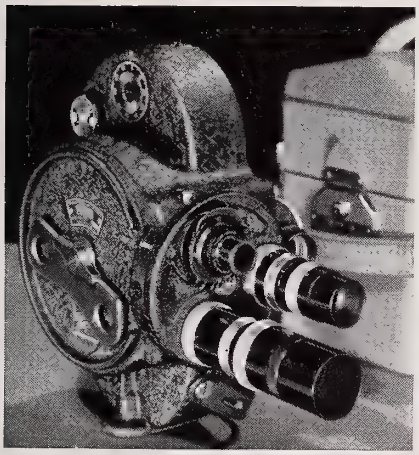

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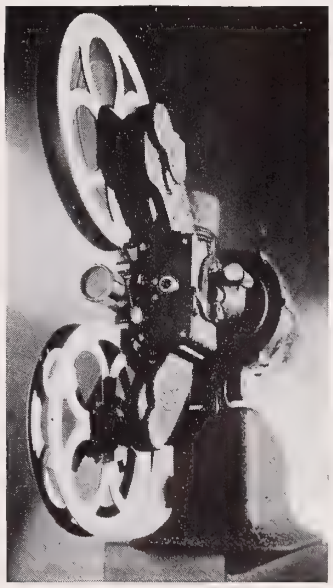

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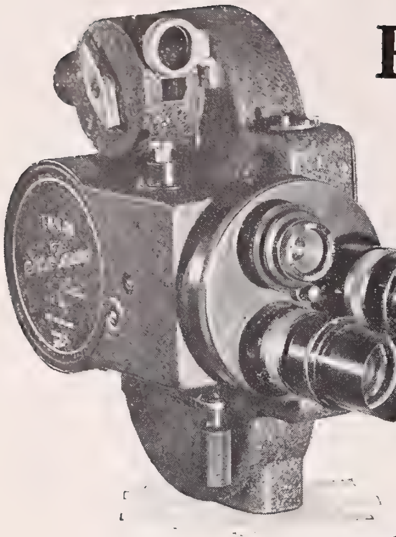

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# A recipe

INTERNATIONAL press comment upon the Amateur Cinema League invariably stresses the facts that the League has maintained its existence unimpaired, that it performs definite services and that it has avoided two evils that may readily wreck any organization, national or international, by not becoming embroiled in questions of relationship and control with local and regional bodies and by not permitting subservience to commercial interests.

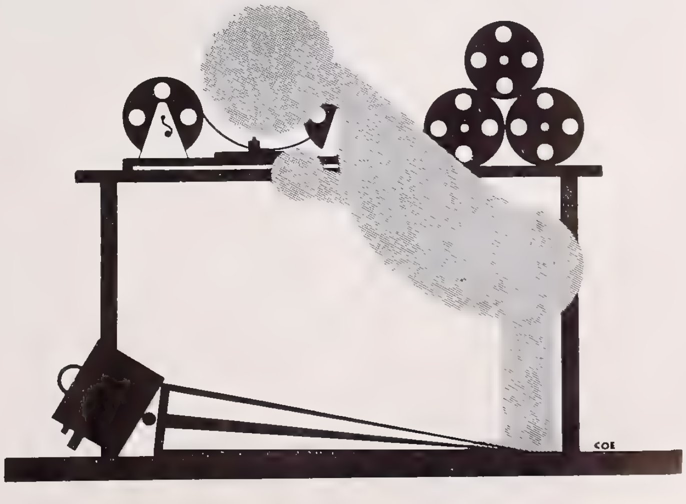
The Amateur Cinema League is an international society and it performs its functions as one. It does not resent, nor does it foster, the development of national organizations, believing that these will come into being when amateurs in individual countries feel the need for them. Because of its headquarters being in the United States, it has rendered a United States association entirely unnecessary now or at any future time. The League does all that it can to encourage the formation of local clubs of movie amateurs all over the world, without imposing any condition of relationship to itself. What it can give to them, it gives absolutely freely and asks no allegiance or financial support in return.

In Europe and Asia, some national organizations are already in existence, conducted according to systems designed to suit the countries concerned. To amateurs in other countries who are contemplating forming national bodies, the League points out a few fundamentals that it believes essential for success in those enterprises. Its own experience has approved these fundamentals and it considers them universally applicable.

A national amateur movie association must, in advance of its launching, be sufficiently financed to insure its being able to bring its advantages quickly to the attention of individuals all over the country. It will not grow well if it tries to widen out from a local unit. It must have the leadership of men and women who are favorably known throughout the country as conservative and judgmatical people. Dependability and soundness, here, count for more than enthusiasm. It must be able to get into direct contact with the largest available list of names of movie amateurs. It must be a definite service giving organization and that service must be of value to individuals and not to clubs or regional groups, as the funds of these last are already bespoke for local needs and are not available for national dues. The national body must get its support from, and must give service to, individuals who find its aid of real and specific value. It must establish early a definite and workable relationship to the amateur movie industry of the country and must gain that industry's confidence without, to the least degree, sacrificing its amateur independence or admitting any commercial management or direction. It must not become the field of operation for personal ambition, regional domination or industrial exploitation.

A full success may come to national organizations that ignore some of these essentials, but the League believes that, if it comes, it will do so in spite of difficult handicaps. These essentials are stated here because the League feels that efforts toward national organization that do not succeed will be to the disadvantage of the whole development of amateur cinematography. They are difficult terms but unavoidable.

In the face of increasing difficulties arising from international exchange and tariff barriers—and no country is without these—the Amateur Cinema League performs, and will continue to perform, its task as an international service body for the movie amateurs of the world.



## THE AMATEUR CINEMA LEAGUE, INC.

*whose voice is* Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over more than fifty countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.*

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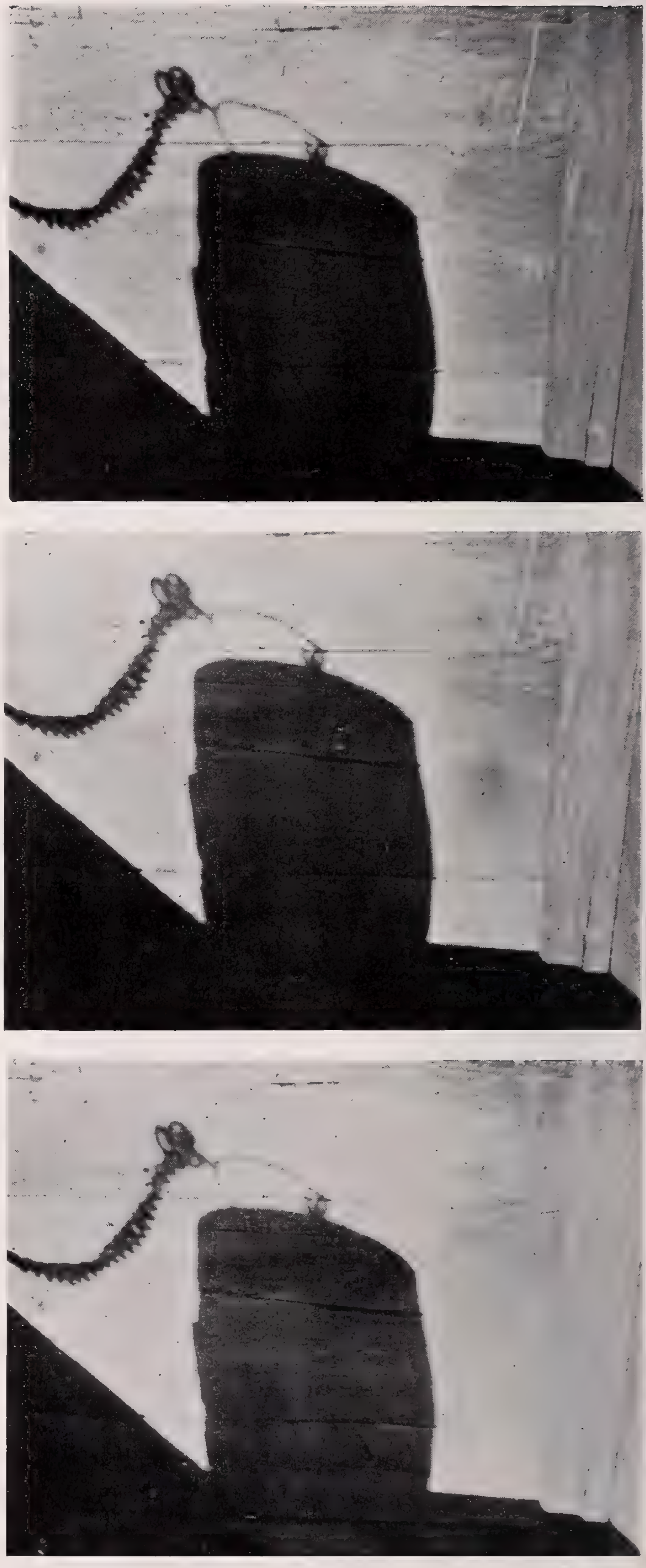


The old oaken bucket

Lynwood M. Chace

# Set it to film

LYNWOOD M. CHACE

## Favorite poems can provide continuity with little effort

DO YOU know of an old rambling homestead where the cattle low in the lane? Can you recall a mill on a hill with great latticed fans silhouetted against the cloud patterned blue; a rustic wellsweep near a certain country road where the old oaken bucket is making its last stand; or a brook that winds through the green meadows and flows beneath the road where great silent trees stand close? Do you remember the ploughman laboring with his team against the red setting sun and the reaper with his scythe strangely swinging behind the ripe falling grain? Do you remember a little brook set in quiet meadows?

With the pen, I can only suggest these pictures that lure you to turn and look again as you pass, but the cinema camera, with its powerful magic, is very different. Often have I longed for a good reason to reap the bountiful harvest of country roads with my hungry camera. Then it came. A moving picture concern asked me to illustrate the familiar poem, *The Old Oaken Bucket.* This opportunity presented the much wanted excuse to fulfill the longing. I found the work pleasant and well within the field of the amateur cinema photographer.

Next spring I plan to do Tennyson's poem, *The Brook.* There are many others, such as *Home Sweet Home, When You And I Were Young, Maggie, Flow Gently Sweet Afton,* that would make good subjects for films. The hymn, *Work For The Night Is Coming*, suggests a splendid opportunity to help the church with its evening services.

If you have children, making a picture version of the song, *Childhood Days*, among other appropriate songs, would enable you to photograph the youngsters in action and would provide you with a picture which would perpetuate their infancy on the screen. Such a film, set to music, would furnish home movie material of a standard that could scarcely be bettered.

In planning the picturization of *The Old Oaken Bucket*, a shadow of the bucket, well spaced and pleasingly posed against the time etched curb, was chosen as the background for the lead title. The first line of the poem, "How dear to my heart are the scenes of my childhood," was presented by a scene of a little frowzy headed boy with his dog, and a little girl with long curls and her doll, sitting on the brow of a hill looking away from the camera at high floating clouds. The whole made a very pleasing interpretation of this line of the poem.

To picture the third line, "The orchard, the meadow, the deep tangled wildwood," a closeup of a boy eating a big red apple, with the old gnarled orchard in the background, was selected for the first scene. The boy swinging on a twisted wild grape vine hanging from a hazel tree in a rustic setting made an appropriate arrangement for the ending of the line.

Then, for the last two lines of each stanza, "The old oaken bucket, the iron bound bucket, The moss covered bucket that hung in the well," I started with a closeup of the bucket on which I had glued patches of moss taken from the stones of the well. I showed the bucket ascending from the water, up past the fern fringed wall, to the ancient curb; I used a large reflector to throw light into the dark well and set the camera lens fully open. I chose a bright day and a shallow well. The resulting scene was perfect. I repeated the same process in a second sequence, this time in shadow pantomime, against the inside surface of the curb. The whole process of raising and lowering the bucket and pouring the water was comprehensively depicted. Next, I shot up at the crotch of the wellsweep while it was in action. It made a pleasing and effective shot against the sunlit clouds.

What material for pictures there is in the two lines, "The wide spreading stream and the mill that stood by it. The bridge and the rock where the cataract fell!" How I enjoyed illustrating them! The sequence started with a scene of a barefooted boy fishing where the water fell, with the old mill pond in the background. To get the shot of the cataract, I got down, with bare feet, in the stream at the foot of the falls. I saw it as I had not seen it since I was a boy. I filmed it with the light filtering through to present a silvery cavern. I selected several odd angles, clearing away overhanging brush to get the required point of vantage for the camera.

"As poised on the curb, it reclined to my lips!" was presented by a closeup of the boy drinking from the bucket—and so on. It would take many pages to cover the subject thoroughly and I had much rather make pictures than write about them.

Little difficulty will be encountered in making film versions of old poems and songs. In most instances, the lines offer very clear suggestions of picture possibilities. Building up sequences and varying the camera angle is

[Continued on page 399]

# Autumn Kodacolor

HARRIS TUTTLE

R. I. Nesmith and Associates

**The autumn has its Kodacolor triumphs as well as spring**

As with other subtleties of life, the movie making opportunities presented by the wonderful coloring of autumn foliage are not always appreciated. We are thrilled at the coming of spring. The colors of tulips, hyacinths and daffodils are a glad relief after the long, gray, bleak winter. Roses, ramblers, phlox and gladioli brighten the summer months with ever changing varieties for our color closeups. All these changes in summer color are enchanting, so enchanting, indeed, that perhaps they surfeit our color sense. When autumn comes, with nature parading her most ornate costumes, it is all too easy to take that glorious season's rare offerings for granted. With the whole expanse of town and countryside richly pigmented, we tend, nevertheless, to think back to summer's less generous brilliance, forgetting that fall is fleeting and that winter lies ahead.

This autumn will spread color filming possibilities never before yielded to movie makers. In previous years, color enthusiasts have been handicapped in making autumn films in hazy light and either early or late in the day. Now, with the new supersensitive Kodacolor film, all of the delicate shadings and enriched colors of foliage can be faithfully, gloriously rendered—under conditions impossible until recently.

In black and white cinematography, a premium rests upon unconventional side lightings and back lightings. That does not necessarily apply to Kodacolor. As a rule, a flat lighting which is obtainable by having the sun back of the camera gives the fullest value to color rendition and consequently the most pleasing effects. Color movie makers should not be deterred by this rule from experimenting with side or back lightings. If all the values of the possible pictures are kept in mind, many very artistic color shots may be obtained by daring a few lighting experiments.

In late September, October and early November, the sun is not as bright as in July. That must be borne in mind in deciding whether or not to use a neutral density filter. In bright sunlight during these months, when the sky is clear blue, the No. 1 neutral density filter should be used on distant and medium distant scenes. For closeups in the same light (when the camera is between two and and ten feet from the subject) no neutral density filter should be used. In hazy sunlight, use the No. 1 neutral density on distant scenes, but none on the medium scenes or the closeups. If the colors of the scene which the camera frames are dark and slightly shaded, use half speed on closeups. But, if the subject is fully lighted, regular speed will render satisfactory results. In making back lightings of foliage in bright sunshine, no neutral density should be used. In hazy sunlight, back lighted pictures should be made at half speed.

As picture sharpness adds greatly to color brilliancy, it is important to focus the camera accurately. Unless one is a good judge of distance, a tape measure or some other means of measuring the distance should be used. This is particularly true when closeup or semicloseup shots are being made.

Composition should always come in for its share of consideration in photographing autumn foliage. A few moments of patience in sighting the camera from various angles and different distance before making the exposure will pay profits in improved arrangement. A branch of red and yellow leaves, for instance, is most effective when it is shot with the blue sky as a background. A view of golden yellow leaves swaying in the breeze before a small lake or pool reflecting the blue of the sky is far more attractive than when the leaves are filmed merely against other branches of yellow leaves.

It may occasionally be necessary to "panoram" in order to include a desired group of varicolored trees. That is the cue for a word of instructions about "panoraming." Remember that the best panoramas are made with the camera moving very, very slowly and evenly. If a tripod is not available, the best substitute is to make a steady tripod of one's own body by this means: stand with the feet well apart, sighting the camera where the sweep is to end; then swing the body through the hips and knees—not moving the feet—to the position where it is to start. First make a practice panorama without exposing any film. If the stance is correct, a smooth, even sweep can be made to nearly 180 degrees. A correctly made panorama should never, on the screen, give any effect of scenery rushing past nor any consciousness to the audience [Continued on page 399]

**Colorings of fall scenes invite the camera's activity**

# An analysis of filters

S. A. KORFF

## Scientific details about the behavior of these cine aids

THERE are two chief reasons for using filters as an aid to high grade cinematography. The first is that the atmosphere and, to a still greater extent, smoke, dust and ground haze reflect and scatter blue light more than red. In photographing distant scenes, diffused scattered blue light enters the camera lens from all directions and smears the definition of the picture. This is rendered worse by the fact that ordinary film is even more sensitive to blue and violet than is the eye. Consequently, a filter should be used to subtract the scattered blue light. The second reason for using a filter is that, while the eye is relatively insensitive to violet and quite sensitive to green and yellow, the reverse is true of ordinary film. This film, therefore, does not record the same color values as does the eye. Filters are designed partially to correct this difference and to give more nearly the correct color values.

In order to investigate the behavior of films and filters in detail, a special spectroscope has been built and is in use by the writer. In this instrument the spectrum is spread out, horizontally, showing all the colors from red to violet. When any kind of light is directed into this instrument, this light may be seen separated into its component colors along the horizontal scale, while the varying heights of the beams indicate their relative intensity. The colors are definitely identified as light wave lengths and a wave length scale is incorporated in the spectroscope. This identifies the colors when a photograph is made through the instrument. It is customary to record wave lengths in Angstrom units, and we find 3500 to 4200 Angstrom units to be the violet and ultra violet, 4200 to 5000 the blue, 5000 to 5800 the green, 5800 to 6000 the yellow and 6000 to 7000 the orange and red. In the scale shown in the photographs the last two zeros are omitted. The lower numbers indicate the longer wave lengths; the higher ones, the shorter.

Fig. 1 shows the characteristics of three typical emulsions—ordinary "ortho," "chrome" type and supersensitive panchromatic. The ordinary, it will be seen, has its maximum at 4600 A. U. in the blue, and the "chrome" film nearly duplicates this but has, in addition, a secondary peak in the green at 5500 A. U. The panchromatic is far more even all the way across the visible spectrum and has a slight dip at 5000 A. U. in the blue green. Supersensitive "pan" differs but little as to color sensitivity from ordinary "pan," the former being slightly less sensitive to the violet and uniformly faster everywhere else.

The action of a filter is to cut out certain wave lengths. Those used in photography ordinarily transmit all wave lengths longer than a certain value and absorb all shorter ones. For example, the orange yellow (Wratten) G filter transmits all waves longer than 5200 A. U., the blue green, blue and violet light being absorbed. A lighter yellow filter would transmit in addition some of the blue, while a deep orange or red filter would transmit the red or deep red only, and hold back all the blue. The deeper the filter, the more scattered short wave light is cut out and the better is the definition in distant scenes. In planning to take these distant shots, however, the amateur should not confuse the ordinary distance haze with actual mist. Real mist consists of a cloud of water vapor which has a characteristic whitish gray appearance instead of the blue shimmer of haze. By no filter expedient can the amateur photographer penetrate mist, because it is opaque and hides the subject. But mist is seldom present on a clear day and it is only on such days that any distant shots should be attempted. The haze on such days may often seem non existent, but it is always to be remembered that the film records haze more definitely than the eye sees it. So that the use of a blue subtractive filter for distant shots—mountains, landscapes and the like—is always indicated. Such filters are the deep amber and red ones. Very deep red filters, practically opaque to the eye and transmitting infra red only, have been used experimentally to photograph scenes up to 300 miles distant. Of course, such a filter would not find extended use by the amateur.

The new green filters absorb both red and violet, letting green, blue green and yellow through. With such a filter, green photographs light and blue and red, dark. This filter is particularly good for landscape shots in the spring or summer.

The action of a filter is shown in Fig. 2, where an orange yellow G filter has been placed before the spectroscope. The violet [Continued on page 400]

## Intelligently used, filters will give whatever you want

Smith of R. I. Nesmith and Assoc

# Riding in advance

THEODORE G. ROCKWELL, ACL

### A simple check list of likely blunders for motor filmers

RECENTLY, I planned a ten day auto trip and, of course, the cinematic material was most in evidence when it came to the packing of supplies. I rounded up the camera tripod, color filters and fast lens, the slate and chalk for titles and considered everything ready. As we were forehanded and still had twenty four hours before the start, the good wife suggested that we spend the evening running off all the 16mm. reels taken on former auto trips, noting the errors and profiting thereby. These errors we listed accordingly, and were somewhat surprised to find that we were able to derive a very definite number of positive suggestions from them. I think it will be interesting to pass them along.

One series was taken on a trip through Wyoming. Our actual recollections of the trip brought back to us the marvelous scenery we encountered, but such pleasant recollections were not aided and abetted by the film to any great extent. Each shot apparently endeavored to take in all the scenery in the state and, if there was a single point of interest in any scene, it was so small that it could not be distinguished easily in the general effect. One entire reel was devoted to the portrayal of the difficulties of a pack train on a rough trail. But the pack train happened to be half a mile away and we had no telephoto lens at the time. So the audience simply has to take the exhibitor's word for it that the pack train is there at all. We took a rodeo picture, too. It was all right, except that it made a point of slighting none of the several thousand spectators present. There were four thousand head of stock rounded up on the ranch where the show took place. We took all these in one picture, too. The only closeups we had were those of riders passing at breakneck speed at right angles to the camera lens. The result was a very good example of a first class set of blurs.

Another series, taken under exotic conditions on the northern coast of South America, revealed another set of faults which we vowed to overcome. Here, one might think that, the life having changed very little since Columbus's day, it would not be difficult to find interesting subjects. The subjects indeed were there in abundance, but the abundance was too great. We made a futile endeavor to take them all and didn't get enough for any one. The cameraman may be said to have had some excuse here, because, while choosing his subject, he was making a mental exposure calculation based upon the effect of ocean reflection under tropical light, the possible absorption of light by the dark green of the jungle, and was adding to or subtracting from the diaphragm opening to even up for bright tropical suits or the light absorption of naked, black humans. It was almost more than a "single track" human mind could handle. While frantically winding the camera, he would hear the admonition, "Here comes a funny woman with a bundle of wood on her head! There goes a big fellow riding a donkey smaller than himself! Get those two little black boys driving an ox cart!" These and a lot of other "back seat" movie admonitions resulted mostly in fascinating views, each but a few seconds long, and the audience must be hastily told in advance what the next picture portrays, only to receive a fleeting glance of it while hearing about the following one.

There are technical flaws, too, that follow hard on the heels of these quick shots. In my case, the picture took a sharp swoop at the end of almost every scene because I forgot to turn the camera off at the proper moment.

Then, we checked all the titles. I do not make the more formal titles, preferring to "title as I go" with the aid of a small blackboard and a convenient piece of chalk. But this quick titling, at first, did not seem to produce satisfactory results, because I never could remember to correct for the offset position of the viewfinder on closeups of this kind. Taking a lesson from our off center titles, we did a little experimenting and finally hit upon the expedient of making an auxiliary ink mark on the finder glass, which defined the position of our little title slate when held at a certain distance from the camera. This helped a lot in making our centering automatic. We simply ignore the ink marks when taking ordinary long shots. We made our title exposures uniform by shooting the slate always by the diffused light from the north, under the open sky. The resulting titles are legible and consistent in style.

I wish I could take along a technician and a continuity adviser on each of my auto trips, for often my memory of the right procedure slips under the press of circumstances. We have realized this ideal condition as nearly as possible by taking along back copies of MOVIE MAKERS and by summing up the don'ts gained from projection of previous films.

Ewing Galloway

**Let the automobile cover the distance—not the camera**

# Let Rover do it

CYRIL PRESGRAVE, ACL

Rover on a fishing trip suggests an incident for comedy

Doris Day

PERMIT me to introduce a movie star who does not demand high wages, who will not go on strike during production and who requires very little high pressure directing. Ladies and gentlemen—the family dog! Be he mutt or blue blood, Fido has stolen many a scene just by walking into the view of the camera. A little thought, a trifle of careful directing and behold—he emerges as a star of the first magnitude!

He will be glad to work in *The Great American Travelog*. Here he may be cast as a poor but honest character who, in his wanderings, sees the country and eventually finds a home where he is permitted to bury his nose in a well filled plate of beef. He may be a rich and pampered Pekingese who is lost, chased over the country and finally found in the company of a striped creature known to furriers as Black Marten and to farmers as plain skunk. Naturally, we fade out on the harrowing result—a bath.

Consider the value of using a dog as the central character in the travel picture; we have ample opportunity of photographing beautiful scenery, interesting cities and curious buildings and, in addition, we bind these together with a story of canine adventuring that will arouse the interest of any audience.

The dog actor, to be successful on the screen, must show some emotional expression. The great secret of securing this is to study the individual dog carefully. Experiment a bit with your pet. See how he responds to various stimuli—various tones of the voice, his food pan, his favorite toy, his leash and other objects he comes in daily contact with. Be patient, never attempt to force him and, unless you wish to lose all control over the dog, never lose your temper. Simple plots are best and should be photographed outdoors.

Here is an example of a plot to try with the average small dog. We see Rover waiting expectantly outside the kitchen door. The door opens, the cook appears with a pan of food. Evidently it is too warm and it is placed out of reach of Rover, to cool off. The dog registers expectancy then disappointment and finally walks away. (The average dog will go through this action naturally.) Enter the villain! We see a rough, tramplike individual appropriate the pan for his own use. The hero appears and the usual motion picture chase is on! After a few feet of this, Weary Willie jumps over the wall, out of sight, with Rover one step behind him. We now see scraps of clothing being tossed above the wall. Rover finally appears licking his chops. The smaller the dog, the more laughable this bit of film fantasy becomes. The master of the dog should take the part of the tramp which will simplify the chase sequence.

"Comedy is the best policy" for the canine script writer. The most effective method of securing comedy is the creating of ludicrous situations by placing the dog where, by all precedent and common sense, he should not be. For instance, I can imagine no better material for good comedy action than a large and ungainly dog placed, by fate, perhaps, in a small rowboat with two earnest fishermen! He falls overboard, is rescued with difficulty, shakes himself over his companions, tangles up the tackle, tries to play and finally upsets the boat!

At the last Morris and Essex Kennel Club show, I was pleasantly surprised at the number of amateur movie makers who were present. The outdoor dog show is a most colorful and interesting event even to those who are not actively interested in showing dogs. With proper care with regard to continuity, and knowing just what to photograph, a dog show reel will prove a valued part of the film library.

Start the film with the arrival of the exhibits. Some will arrive, one by one, in the private cars of their owners and others will come in individual boxes, or "show crates," piled high on the trucks of large kennels or of show dog "handlers." Follow this with a shot of the veterinarian examining a dog or so. (Each dog in the show must pass this examination.) If the show has "benching" or long rows of individual stalls, take a few feet of this. Terriers are usually "on their toes" and make an active picture on the bench.

By this time there will be enough crowd assembled to make a good picture of the grounds. You will, unfortunately, probably have to "panoram" to get all the scene at once. Personally, I favor keeping the camera still and taking only portions of the scene at a time. This sequence may be placed in a more advantageous position in the reel while the film is being edited.

Do not take too many feet of the judging of the individual breeds. It is best to save film for

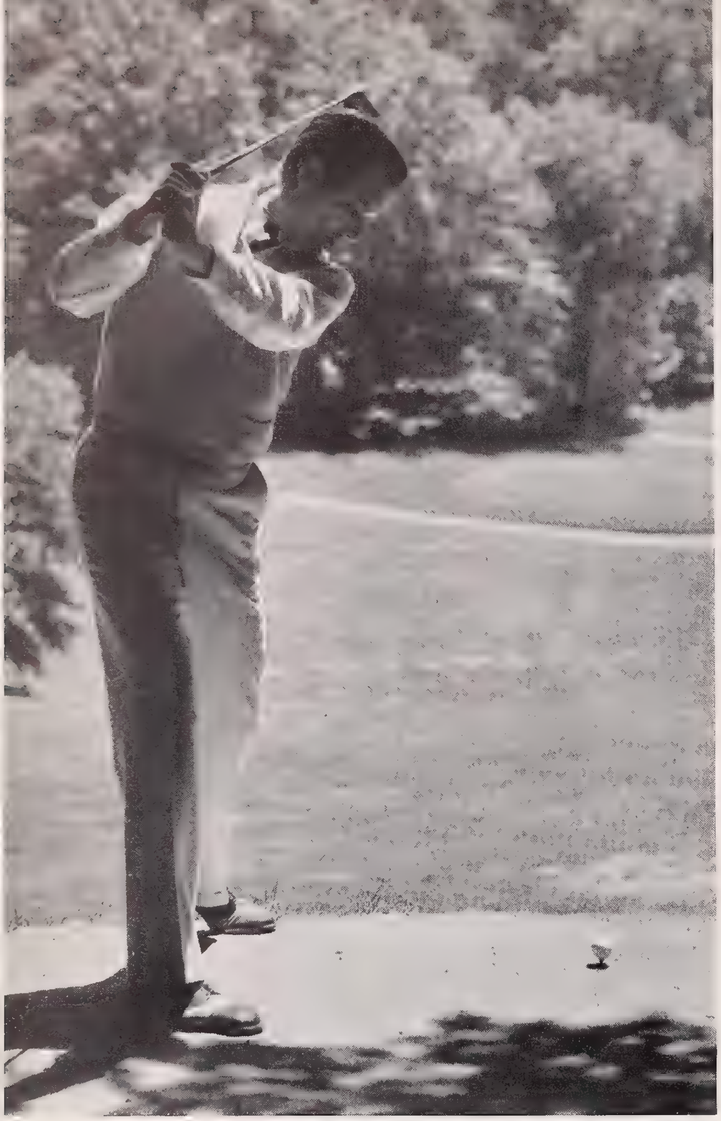
[Continued on page 400]

Canine actors will bring sincerity to film performances

# The clinic

RUSSELL C. HOLSLAG, ACL

## Technical comment and timely topics for the amateur



Ewing Galloway

Rim and reflected light emphasizes subjects of scenes

**Edge lighting** ■ In photography, the subject may be differentiated from the background by a strong rim of light around its edge. This is a very valuable aid to the photographer who wishes to emphasize a certain subject or bit of action. The exposure should be set for the shadow side of the subject, leaving the brilliant, rim lighting as bright as possible. The accompanying illustration shows an excellent use of rim and reflected lighting to make the subject stand out from the background, which would otherwise present a distracting element. Such lighting is used when an overfull background is found.

**Slow motion color** ■ The 16mm. possibilities for taking high speed, or slow motion, camera shots in full natural color formerly were distinctly limited, but they are now well defined. The supersensitive Kodacolor film has made this possible, and on a bright, sunshiny day it is perfectly feasible to use one's color camera to get that flowing, graceful effect which is so characteristic of slow motion shots. The fact that they are in brilliant color adds wonderfully to their effectiveness. A camera speed of sixty four frames per second may be used wherever the exposure meter indicates a reading of *f*/11 to *f*/16, or wherever the No. 2 neutral density filter would be used at normal camera speed. Under these conditions, the slow motion shots are taken without the N. D. filter. Plenty of colorful, active subjects present themselves immediately. Perhaps the cinematographer can secure an action picture on the beach of a group of girls in brightly colored frocks. Here, if the light is very brilliant, the use of the No. 1 N. D. filter may be indicated, even when the camera is operating at high speed. Then, of course, there are always the graceful swan dives, swimming scenes and the like, as well as the surf with its white spray against the background of blue sky. Slow motion in color is indeed fascinating.

**Random shots** ■ When removing your projection equipment to another locality to give an important show, it is always wise to take along a few extra plug fuses and, immediately upon arriving, to ascertain the locality of the fuse box. Better to take this extra trouble than to have the screen go dark permanently in the middle of your most interesting film. ■ Dr. R. M. Miller, ACL, in making an excellent and unusual film showing a sequence of molten metal in the steel furnaces actually boiling, says, "This view was taken with a 3X filter in addition to one of the blue lenses used in glasses employed by the workers when inspecting the metal." Normal panchromatic film was used and a telephoto lens at *f*/16 provided a closeup. ■ Amateurs have repeatedly been warned in this department against the use, without checking, of the telephoto and fast lenses. Yet films continue to be sent in, showing out of focus shots where it is obvious that this advice has not been heeded. It is no fault of the fast or tele objective if its focusing mount does not agree with your particular camera. This is a matter which may easily be checked up and adjusted by your dealer when you purchase the lens. Take your camera with you so that the new lens may be properly adapted; do not wait until you come back from a round the world trip with a lot of hazy shots. ■ In an item recently appearing in the Chicago *Daily News*, it was announced that there would be no ban, whatever, on amateur camera operations during the coming five months of the Chicago world's fair in 1933. All bona fide amateurs will be allowed to "press the button" without let or hindrance, a state of affairs which recognizes the growing importance of amateur movies and stills.

**Stunt of the Month** ■ A most interesting and purely photographic method for making *negative* title backgrounds in a simple manner has been developed by G. Clifford Jaques, ACL. Such backgrounds are admirably suited to the making of direct positive titles, whereby the title is photographed in the negative, with black letters on a light ground. Positive film is used in the camera and, when this is exposed and developed, gives a very contrasty result with reversed tonal values. The League technical department will be glad to furnish complete information covering the direct positive method of titling. Mr. Jaques provides title back-

[Continued on page 401]

# Filmer up!

JULIEN BERGER

## Quick thinking is essential both to fielder and filmer

BASEBALL—no longer a game but an American institution — offers the amateur cine enthusiast an exceptional opportunity to put his talents to such use as will result in a film full of thrills and action and an important record.

Although a camera with a single lens mount can be used, a revolving turret head model, accommodating three lenses, is more desirable in that quick alternations between lenses of various focal lengths can be made instantaneously while, with a single lens mount, the lens in use will have to be removed when a lens of another focal length or speed is substituted. This takes time and time is valuable in sport filming. The lens equipment is of great importance. This should consist of a wide angle lens with a speed of *f*/1.5 or *f*/1.9, a two inch and a four inch lens, each as fast as your finances permit.

Although panchromatic film will be used under all normal light conditions, it is advisable to have a roll of supersensitive panchromatic film in reserve. It must be remembered that very often the last inning of a ball game is played late in the afternoon when, with panchromatic film or slow lenses (or both) there is insufficient light for good exposure. When making his first baseball film, the writer was compelled to forego some good action shots because, although the camera was equipped with fast lenses, it was loaded with normal panchromatic film. The game did not end until seven o'clock in the evening but, had supersensitive film been on hand, a smaller lens stop would have been possible, bringing the lens opening within the maximum range of the equipment.

Although tripods are useful, they have their limitations in filming sports with amateur equipment. Things happen suddenly—and quickly—in a ball game, and there is no time to set up a tripod every time a new location is chosen or a different part of the field is selected as a background for the subject matter. However, if you cannot hold the camera rigidly enough for steady results when using the telephoto lens, the difficulty can be overcome by using what is known as a table tripod. This accessory is simply a metal disc, provided with a screw for mounting on any 16 mm. cine camera, and can be purchased in any camera store for a small price. With the aid of this unit, which can be carried in your pocket, the camera can be rested firmly on any flat surface.

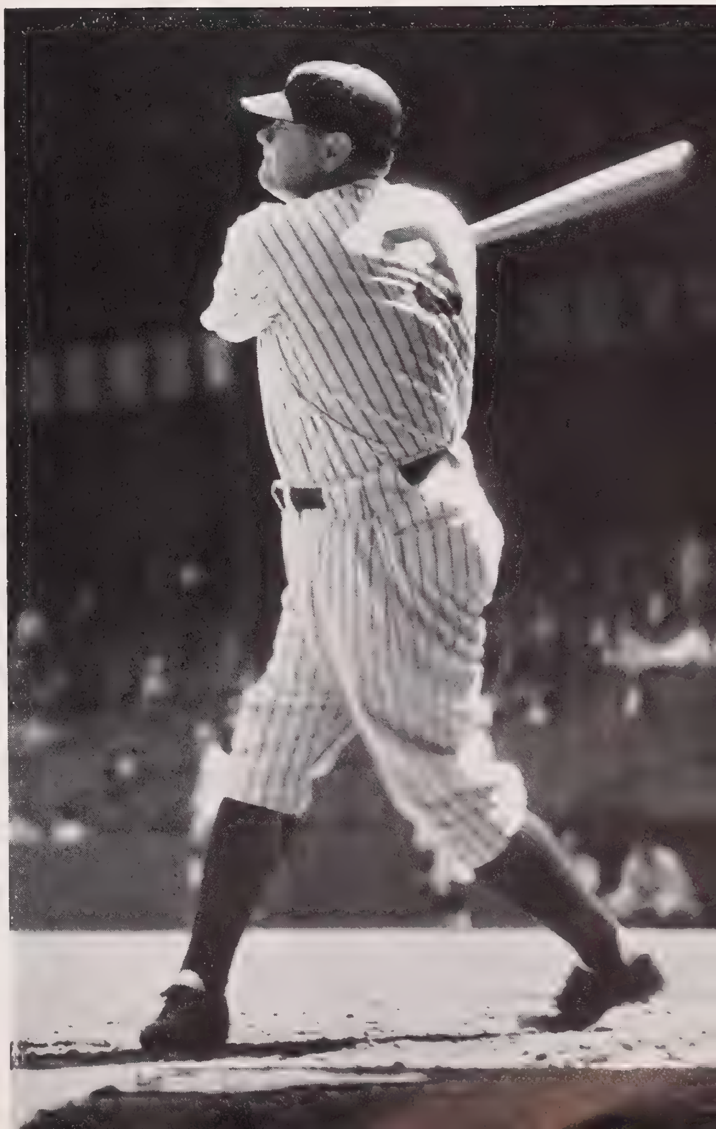
The planning of the film is now to be considered and is of paramount importance if the finished film is to hold the interest of the audience. An excellent opening scene would be a shot of the sign, always found near the gate of every ball park, bearing the name of the park, followed by a shot of the billboard on which are advertised the names of the competing teams. Follow this with a shot of the crowd purchasing tickets and passing through the gates. Why not have a friend film you as you purchase your ticket and enter the grounds? As you will endeavor to arrive before the start of the game, you will probably be permitted to shoot a scene of the grandstand and bleachers from a position on the field. Whether or not you will be permitted to remain on the field during the game is questionable, as this privilege is rarely granted even to professional newspaper and newsreel men.

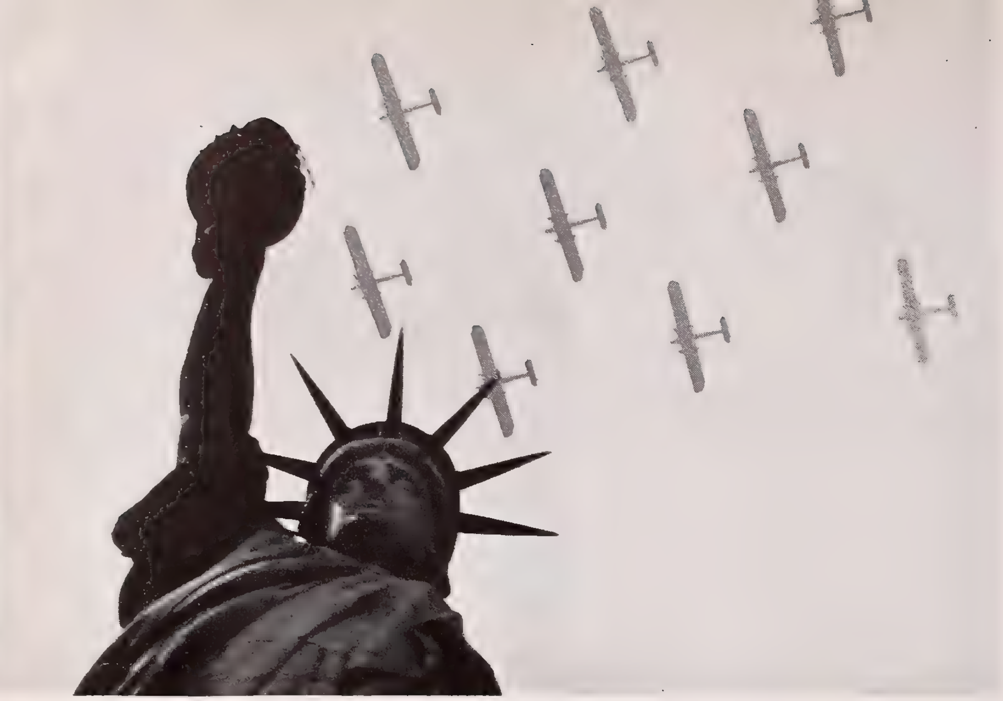
In the event that you are not permitted on the field, while the game is in progress, the next best position is in the press stand. This stand is usually behind the home plate and, from it, by using the two and four inch lenses, most of the important action of the game can successfully be filmed.

What about exposure in general? The baseball field always seems to be the focus for the sun's rays and is not that part of the grandstand which is open to the sky called the "bleachers"? Then, there are the light uniforms of the players and the powdery dust kicked up by the activity of the game. So that, in general, when the sun beats directly down on the field during most of the game, the lens stops used will be quite small. Probably *f*/8 to *f*/11 will be found to be the normal stops with normal film, with one stop smaller for supersensitive, of course. When the shadows begin to get long and the sun low during the last innings of a double header, then is the time to begin to think about opening up, but not before. As to filters, they will seldom be needed and the amateur would be wiser not to complicate the filming of an exciting game with them. The grandstand or the outfield fence will usually form the background for most of the action, so there will not be much sky to bother with. Filters might be valuable in some of the preliminary [Continued on page 402]

**The "Bambino" can be captured better with telephoto lens**

Ewing Galloway





Ewing Galloway

A familiar goddess is startling in a vertical exposure

# New viewpoints

PAUL D. HUGON

THE most superfluous admonition that could be addressed to a professional newsreel cameraman would be to shoot plenty of footage. His inclination, supported by the lessons of experience, is to err on the side of lavishness. He is interested in results, and considers any economy unjustified which tends to reduce the quality of the final product. The amateur, on the other hand, thinking of immediate needs, usually errs on the side of niggardliness and deprives himself of scenes that would later come in very handy.

Mere footage, however, is not what we are referring to. Once a scene has been secured, there is no advantage in prolonging it. Eight feet should see the end of most scenic shots, ten to fifteen feet that of most acted scenes. What is required, both for stock shots and for continuity building, is not greater length but more variety.

Here is a movie maker outside a football stadium shooting the crowd as it enters the tunnels. It is a big mob, and he is satisfied that he has succeeded in securing an effect of moving mass. So far, so good. But the effect will be several times multiplied if he will now shoot a "reverse angle." He should enter the tunnel for a short distance, turn around, hold his camera above the heads of the approaching crowds and shoot toward the outside. That will be something quite different, something like a view from the small end of a funnel. It will never bore the audience as mere added footage from one point of view would have done. It will be useful in editing, and the scene will probably be placed *after* some other shot showing the inside of the stadium and the crowd taking seats. It will make it infinitely easier to build up a good continuity because it will serve as a break, but with the *same purpose* as the other scenes.

Nor will this process always necessitate greater film consumption. Several shorter scenes may take the place of a longer one. Here is a grandstand during a horse race. As soon as it is flashed on the screen, the spectator sees it all. In about fifteen seconds he has grasped the import of the scene, as a whole, and begins straining his eyes for details. If he has to pick them out of the long shot, it will take him a long time. It will be more satisfactory to jump promptly to whatever angle will supply those additional details he seeks, both by switching lenses and by moving the camera to a different position. The more answers the camera gives to the audience's unspoken questions, the more satisfying the production will appear. It is valuable to pause and to anticipate some of the audience's questions both spoken and unspoken. Even a casual analysis of the scene being filmed will reveal a possible development of interest through closeups and shots at different angles. For example, let us say that we are filming an autumn scene in the woods. A general view through the woods, with shafts of light from the slanting sun cutting through the trees, first attracted us and suggested getting the camera out. After making this shot, we would pause for a second and consider the best followup. What possibilities does the scene offer and what question does it suggest that may come from the audience? On the ground are scattered patterns of fallen leaves. In walking through the woods, one would naturally glance at them. A closeup shot, then, of the scattered leaves at the tree trunk's base is a natural followup. As is almost always the case in a followup shot, here is the best chance to get an individual composition or screen effect. So, we vary the angle considerably and point the camera directly downward on a selected area where the breeze picks up the leaves to provide a little movement.

Advocating a more unconventional way of camera pointing

Variation of angles is always useful for, if there are five angles to choose from in editing, it will be possible to build up suspense by cutting in some bits of byplay in the middle of the main action. Obviously one cannot come back to the very same shot without making the spectator think, if not say, "I have seen that before!" Since suspense comes of deferring the completion of an act which is fully expected, varieties of shots are required to make suspense editorially possible. The very least that should be available when the film comes to the cutting table would be a long shot, a medium and a closeup, and these should not be mere changes in size, but actually different camera angles, so that they do not create the idea of repetition.

A new angle is a new scene. Of course there is one, and only one, best angle at a given instant, and the cameraman should hunt for it diligently; but he should first, especially in the case of a travelog, shoot the scene as it appears as soon as he finds a satisfactory angle, leaving [Continued on page 400]

# Step up, now, everybody!

ARTHUR A. HEBERT, JR., ACL

## Movie expedients for recording well known phenomena

## Whirling wheels of merrymaking give many camera angles

William M. Rittase

AMUSEMENT PARKS and country fairs are filming fields that many cine workers have neglected. There are few, if any, amateur pictures that deal comprehensively and amusingly with these exciting subjects. Of course there have been professional interpretations of Coney Island and Luna Park but these have been part of a story and not *the* story. There have been miscellaneous amateur shots of an amusement park, principally wild panoramas of a roller coaster whizzing past, snaps of some fancy diving into the pool or semicloseups of a skylarking bunch of merrymakers, but an impersonal and planned cinematic story is something new to try.

There are two courses which one may follow in making such a film. The first is to set forth boldly with camera and plenty of film and shoot subjects as one runs across them. The film would then have to be "made" on the editing bench. Such procedure would undoubtedly secure everything that is wanted but it would prove quite expensive. The more economical method would be to go to the park with a clear and open mind, possibly with a notebook and pencil, but no camera. Enter the place with eyes wide open and imagination keyed up. Consider everything in sight. Walk the rounds several times; something new will be seen each time. Try some of the rides and thrills the park offers. Study the side show characters, the weight guessers, balloon and novelty peddlers, tintype photographers and all the ballyhoo men. They should be included in the picture, for you will never find more unselfconscious or energetic actors. Plan some angle shots and telephoto closeups.

Having filled your brain to overflowing with the heterogeneous possibilities, return to a quiet spot and sketch out a scenario. Do not be troubled by wondering if the film can be done in one or two hundred feet. Much footage will go to the cutting room floor even in a planned story. It is poor practice to worry over film footage when making a planned picture for, if the scenes are cut short in filming, there is no leeway left for cutting and editing the final version.

Now, with a good knowledge of what is desired and a definite plan to follow, it is time to take the camera and enough film to the park. A good opening shot is a closeup of the sign on some public conveyance running to the park. This could be followed by a semicloseup of feet clambering aboard. Then, of course, the vehicle will move out of view. The scene of the entrance to the place should include the crowd of merrymakers. A few long shots of the midway could follow the gate scenes but, in the main, the film should consist of closeups and near shots. Of course, the camera is taken on the various rides. This may require a little cooperation from the operators but you will be proud of the resulting sequences. The cameraman should be in the front seat and, although most of the footage will be made with the camera trained to the front, successful scenes can be made by shooting off the side or at right angles to the line of travel. Shoot back over the line of cars to show the expressions of the passengers. These scenes would be spliced in later, after shots of particularly dizzy swoops of the car.

Angle shots will interpret the spirit of carnival. Gain a vantage point and film the line of people purchasing tickets to some attraction. A closeup of hands exchanging money for pasteboard is a logical followup. A good scene can be obtained by riding one of the bucking steeds of the carrousel with the camera. Do not forget to make one shot directly off the wheel as it travels at full speed. Scenes made of the wheel from the ground could be spliced in to build up a sequence.

The ferris wheel makes an excellent camera crane, vieing Hollywood's own. Many aerial angles can be obtained from it as well as some thrilling moving camera effects. From the ground, near shots of the wheel in motion offer unusual cinematic possibilities. By shooting some other attraction through the revolving wheel, a moving pattern can be obtained.

The editing of the film will be the most ticklish job. If improperly edited, the spirit of gaiety will be lost. The tempo must be fast, but yet not too fast, or the audience will fail to grasp entire scenes. Experimental editing of one or two sequences is suggested before the whole film [Continued on page 403]

# Amateur clubs

JAMES W. MOORE, ACL

## Latest news of group activities and photoplays

**A real success ■** The premiere screening of *The Last Entry*, a feature length mystery story recently produced by an amateur group in Minneapolis, Minn., met with as enthusiastic response as any amateur photoplay yet offered the public. Applications for admittance exceeded the theatre's capacity and a second evening's performance was necessitated. Projection, which was accompanied by a musical score especially prepared for the film, was carried on by two projectors so that the audience sat through an evening's entertainment presented as smoothly as in a professional theatre. *The Last Entry*, running seven reels, 16 mm., is the most elaborate mystery story yet undertaken by amateurs. The picture's unqualified success is proof of the fact that really important results may be obtained by an amateur club that will stick to the bitter end and that will insist upon maintaining the same high standard in every scene. In spite of continued personal sacrifice, the Minneapolis group worked together unceasingly until the final edition of the film was completed. James F. Bell, Jr., ACL, was the director and on the production staff were Charles Bell, ACL, Ben Bull, ACL, and Lyman Howe, ACL.

**Austrian contest ■** In Vienna, Austria, the Klub der Kino-Amateure Osterreichs is sponsoring an international competition for the best amateur film of 1932. Entries, which must reach the contest committee by November 15th, must be on 16 mm. or 9.5 mm. film, may be of any type or on any subject and should be not more than one hundred meters in length. For the three best productions in each film size there will be awarded suitable medals of gold, silver and bronze by a board of judges which will include Mrs. Ille Freundl; Registered Engineer Leo Fraenkel; Engineer Karl Koeffinger; Engineer A. Niklitschek, editor of *The Sporting Daily;* Franz Garzarolli; C. M. Kotlik; Rudi Mayer, cameraman of the Selenophone newsreel; and Dr. Hugo Fleischer, publicity director of the Viennese club.

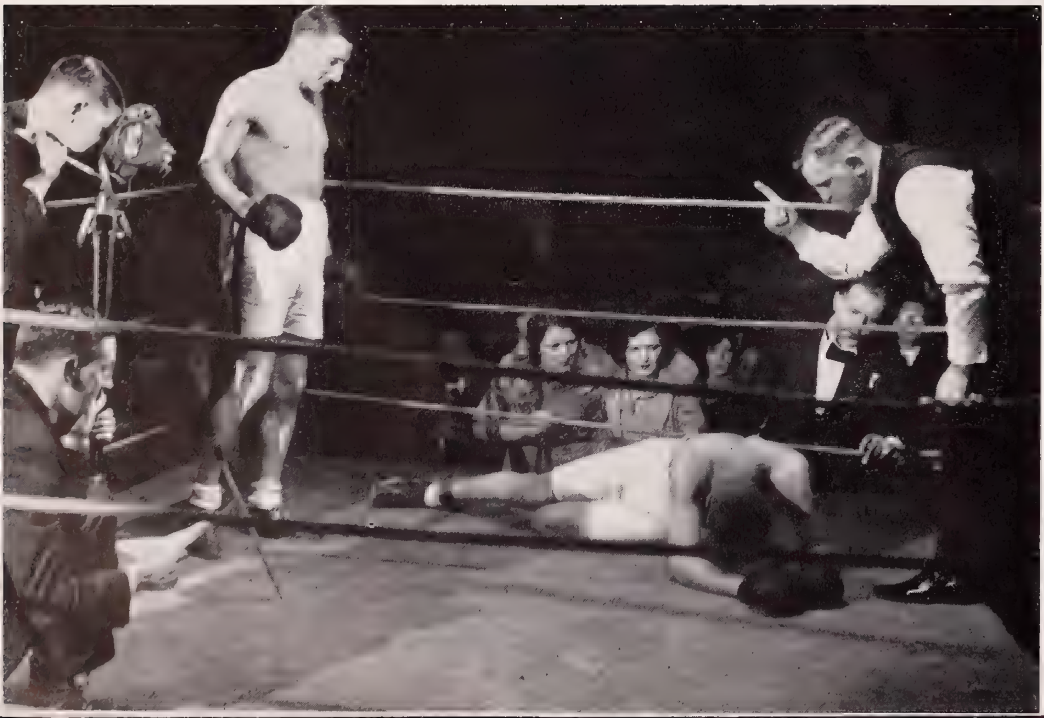
**Dutch contest ■** Winning films in the Austrian contest will be entered automatically in the Second International Competition for the best amateur film of the year to be conducted in Amsterdam, Holland, by the Netherlands Small Film League during the month of December. This contest will be open only to amateur film clubs and societies, with a limit of four films in all from any one group. Appropriate diplomas will be awarded to the best scenario film and the best general film on 16 mm. and 9.5 mm. stock. Complete details regarding the contest may be had from the Club Department of the Amateur Cinema League.

**Australian ■** Under the leadership of Al Donnellan, ACL, in Geelong, Victoria, Australia, fourteen enthusiasts have organized an informal production unit known as the Austral Film Group. A short, all exterior film, based on a summer hike and scenarized by Noel Faulkner, will be directed by Mr. Faulkner, assisted by M. Moreton, and photographed by Mr. Donnellan and Ian McDonald. Mr. Donnellan is serving as president and business manager of the club, while Wyn Gurr is secretary and treasurer.

**Second film ■** With a highly successful screening of *The Mystery Of Forster Manor*, their second production of the year, the Scarsdale Cine Club has concluded its activities for the season, according to the report of secretary Edward N. Fisher, ACL. Martha Bucher, Edgar Bassett and Henry Ballinger played the leading parts in this thriller, with a large supporting cast from the membership. When meetings are resumed this fall, a series of short study films will be produced.

**In Paris ■** An amateur film record of the funeral of M. Paul Doumer, late president of the French Republic, was presented in Paris at a recent meeting of the Club des Amateurs Cinéastes en France. The picture, which was the work of Pierre Bonvoisin and S. Gronostayski, was synchronized with disc recordings of the address by André Tardieu and of the music by the several military bands, according to the report of Samuel T. Shaw, Jr., ACL, vice president of the club. Other films shown the same evening were *Rêves Exotiques*, a picture of the French Colonial Exposition, and *Seduction*, a stop motion study of two Japanese figurines. On a more recent pro- [Continued on page 403]

Bolton A. C. A.



"Sporting Times" is filmed by British amateurs in Bolton

# Why a busy man films

OLIN POTTER GEER, ACL

### The lure of movies as hand and brain recreative action

HOBBIES, except the most strenuous, have always appealed to me. I cannot remember when I did not have and use a camera. One of those little leather covered boxes, that were the original pocket Kodak, accompanied me on my first trip to Europe when I still traveled half fare. Many others followed, including one of those whirligig affairs for taking panoramas, until finally came a Premo Supreme. With it, I took the other members of the track and gun teams at college and managed to corral prizes for woodland views and like subjects.

Prints, that had for years found their way regularly into neat albums, began to accumulate in drawers, by the hundreds, when I got married. Our friends were too obviously polite when I showed them, if I could find those they professed a wish to see.

Then when, a year ago, the chance came to buy a movie camera I jumped at it—in a small way at first. I bought a camera with a single, universal focus lens and used my old wooden tripod without a swivel. Complete equipment rapidly followed, however, to the delight of my dealer and the detriment of my pocketbook.

Here was the chance to record the passing show—our home life as we lived it, our friends and our travels. Nor have I overlooked opportunities to take pictures for the sheer beauty of them. At heart I fear I am still a shooter of "stills."

Our friends, I find, are more interested in movies than in snap shots, *provided* the former are well done. (That I fear is a big proviso.) Then, too, they like to see themselves on the screen and will take part in little playlets without too much urging.

While in earlier years I finished my own plates and prints, the job was messy and palled on me. It was but endless repetition of the same processes. Finishing movies, developed at the factory, is far more interesting. Titled and edited they must be. I have found no better way of taking my mind off those "other people's troubles" that it is my vocation to study. It is an all absorbing occupation for many winter evenings, requiring the same attention I used to give to building radio sets that had now better be bought. It calls for any amount of reading and experiments, too.

Out of doors, during vacation and on our travels, the little new camera has become my constant companion. Many, too, are the nights that I have used it with the battery of lights I felt I simply had to acquire.

Finally, movie making offers a seemingly endless outlet for skill with eye and hand. No two shots are alike; conditions are constantly changing. There is not only the taking of the pictures but, first, the planning of them, scenario writing, if you care so to dignify it. Then, afterward, designing and making the titles, all of which I have done myself. Last of all, work, seemingly never ended, at the editing board and its whirling rewinders. Seldom have I shown one of my reels without making a note or two of changes to be made before its next projection. Here, again, is offered opportunity for exact work with eye and hand, once the brain has done its part.

Now, all of my movies tell a story, although I have never gone in for photoplays per se. One of my recent endeavors was a film of the family beginning with the start of the day and following through breakfast, the separation for the day as each went on his own way, the return in the afternoon and the evening's recreation. I satisfied my desire for variety in the film by including closeup shots of little details of action, sometimes using them as symbols to connect the picture together. My most recent picture, in the making now as I write, is to be a film of activities and sports at my summer home. I intend to correct the error of my previous summer picture of trying to cover too many subjects too briefly. This year's film is to cover fewer activities, but in greater detail. I have not yet decided what the fall will hold for my camera.

What do I like best of all about the job? I am fascinated by each of its endless phases a little less than by the opportunity for concentrated study of each step, but the biggest thrill I get from composition, glimpsing a beautiful scene, setting the camera and choosing the light, the lens, filters and stops best to record it. I may still be a camera, not a movie, fiend but I am learning and I am a good enough hobbyist to take my movie camera with me everywhere.

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## MOVIE MAKERS "Why I Film" Contest

MOVIE MAKERS believes that its pages will be improved if they contain more informal reports from the great army of movie amateurs.

We announce a contest, the rules for which follow, with the sole purpose of encouraging more of our readers to send in contributions.

As a kind of yardstick by which to measure, the article on this page by Olin Potter Geer, ACL, is offered. Mr. Geer is a genuine amateur, an attorney of New York City, who understands the amateur's high hopes and his painstaking efforts to reach them.

There are no limitations on this contest and it is open to everyone who has done amateur filming. Send in your letters early!

### RULES

1. Write the best letter to MOVIE MAKERS on "Why I make amateur movies."

2. Anyone who has done amateur filming may enter the contest. There is no other limitation.

3. The best letter we receive will win a cash prize of $50.00. There are no other prizes.

4. The letter must not be longer than 700 words. It may be written in any language but, if published in MOVIE MAKERS, it will be translated into English.

5. The contest opens September 1, 1932, and closes December 31, 1932. The prize will be paid after the judges' decision early in January and the winner will be announced in MOVIE MAKERS for February, 1933.

6. Letters must be written on a typewriter, on one side of the page only and doubled spaced. They must be signed with the actual name and address of the writer.

7. All letters submitted, whether winning the prize or not, become the absolute property of MOVIE MAKERS and may be published in MOVIE MAKERS or not, as the editor may decide, without compensation therefor to the writer. The only compensation is to the one prize winner.

8. Judges will be announced later.

9. Letters should be addressed as follows: "Why I Film" Editor, MOVIE MAKERS, 105 West Fortieth Street, New York, New York, U. S. A.

# Here's Eastman

## "I WISH I COU

## H

## CINÉ-KODAK EIGHT $29.50

### MAKES FILM GO FOUR TIMES AS FAR

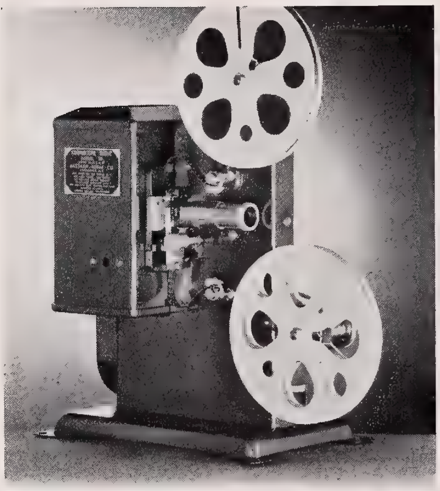
ANNOUNCED last month the Ciné-Kodak Eight has already created a lively stir in the home movie world. It's news and decidedly welcome to those who want to share the thrills of movie making but who feel they cannot afford the special features of 16 mm. equipment. A Ciné-Kodak for $29.50—and Eastman pays the tax! A new film that makes movies at a fraction of their former cost.

This ingenious camera loads with a 25-foot roll of special 16 mm. film costing $2.25 which is run through the camera once and exposures made on one-half the width of the film. Then the spool is reversed and the other half of the film exposed. Thus you get four images in the space of one as each is half as wide and half as high as the usual 16 mm. image.

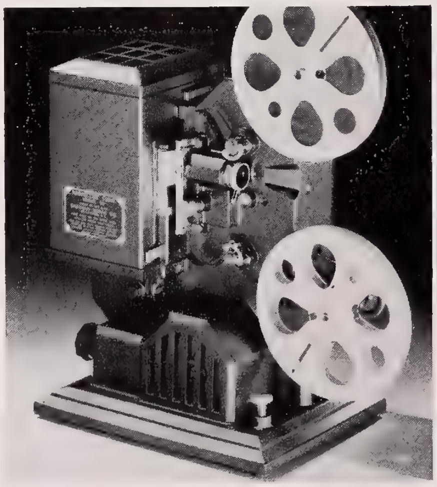
The film is processed by Eastman, slit down the middle, spliced end to end and returned in a 50-foot roll, 8 mm. wide...ready for projection in the Kodascope Eight and lasting the full four minutes on the screen.

The camera is unusually compact—small enough for pocket or handbag. It has a Kodak Anastigmat *f*.3.5 lens... simplified exposure guide ... self-setting footage indicator ... eye-level finder combined with carrying handle.

You'll want to examine this latest Eastman achievement. It's sure to appeal to your friends who have said, "I wish I could afford to make movies..." and to you as an ideal gift for almost any occasion—as a going away present to the young people who are leaving for school or college, for example. Eastman Kodak Company, Rochester, New York.



*Kodascope Eight, Model 20*—Truly the simplest of home movie projectors yet it shows clear, brilliant movies. Price, $22.50.



*Kodascope Eight, Model 60*—This has added operating conveniences for those who want the best. Equipped with 100-watt lamp for maximum screen brilliance. Price, $75 including carrying case.

(At right) *Ciné-Kodak Eight*—The home movie camera that makes each foot of film go four times as far.

s answer to

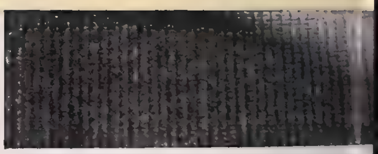
D AFFORD TO MAKE

OME MOVIES”

CINE-KODAK EIGHT
Very Dull
Dull
Slightly Cloudy
Direct Sunlight
Intensely Bright
Dark Days
Bright Days

an ideal gift for almost any occasion—as a going away present to the young people who are leaving for school or college, for example. Eastman Kodak Company, Rochester, New York.

best. Equipped with 100-watt lamp for maximum screen brilliance. Price, $75 including carrying case.



(At right) *Ciné-Kodak Eight*—The home movie camera that makes each foot of film go four times as far.

# Here's Eastman's answer to

# "I WISH I COULD AFFORD TO MAKE HOME MOVIES"

## CINÉ-KODAK EIGHT $29^{50}

### MAKES FILM GO FOUR TIMES AS FAR

ANNOUNCED last month the Ciné-Kodak Eight has already created a lively stir in the home movie world. It's news and decidedly welcome to those who want to share the thrills of movie making but who feel they cannot afford the special features of 16 mm. equipment. A Ciné-Kodak for $29.50—and Eastman pays the tax! A new film that makes movies at a fraction of their former cost.

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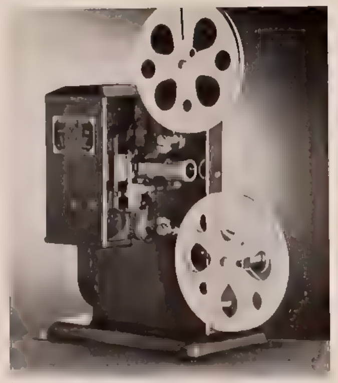

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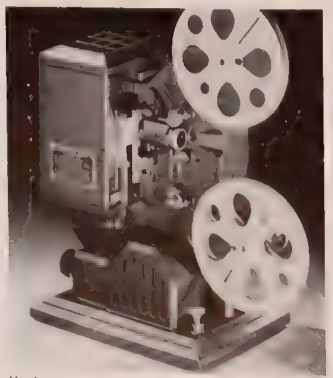

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(At right) *Ciné-Kodak Eight*—The home movie camera that makes each foot of film go four times as far.

# Practical films

## Business, civic, medical, school and other uses

ville L. Snyder, courtesy Caterpillar Tractor Company

Practical filming gives opportunity for artistic shots

**Medical** ■ To show the progress in limbering up a man's arm stiffened by a compound fracture, Ouida B. Grant, ACL, has made an unusually interesting film of the methods of manipulation used on this case at Bellevue Hospital in New York City. The slow and painful process of restoration is well illustrated as the subject exercises first a finger, later the whole hand and at last the entire arm. An unexpected but distinctly helpful byproduct of Miss Grant's movie making attention to this case was a marked improvement in the patient's morale as he found himself "an actor in the movies." He was almost sorry to leave.

■ A one hundred foot film, showing the technique of a pregnancy test as performed on rabbits at the Worcester (Mass.) City Hospital, has been completed by Francis D. Hart, M. D., ACL, working in cooperation with Raymond H. Goodale, M. D., resident pathologist of that institution. The picture has already been used with wide success by Dr. Goodale in conjunction with his lectures at neighboring hospitals.

■ In Elkader, Iowa, E. R. Withell, ACL, is making a film study of the technique and results of chiropractic treatment. Particular detail will be given in the film to the use of the neurocalometer, an important guide to the patient's reactions to such treatment.

**Welfare** ■ Serving more than 50,000 persons over an area of 1600 square miles, the Public Library Commission of British Columbia faces a new adventure in bringing books to a far flung community. How they have answered this problem—by the establishment of several key depots throughout the area, the services of each supplemented and tied to the others by a traveling library van—is shown in a motion picture being completed by H. Norman Lidster, ACL, chairman of the commission. This unusual experiment in a far reaching book service has been financed to date by the Carnegie Corporation. Soon, however, it must be perpetuated by the municipal councils of those areas it serves. In urging these needed appropriations, Mr. Lidster plans to let his projector do a lot of the talking.

■ At the Hayes Valley Recreation Center, in San Francisco, Calif., amateur motion pictures made by the Camera Club have served to record, stimulate and partially finance the many activities sponsored by this welfare organization. Indoor and outdoor sports, social occasions, handcrafts of all kinds and camping trips (from a one day hike to a three weeks' trip in the High Sierras) are recorded by the camera group in a newsreel presented monthly to the entire membership of the center. Public screenings of these films have added constantly to the group's prestige and financial resources, according to Clifford A. Nelson, ACL, director of the center. In recognition of their ability, the Hayes Valley cameramen have been appointed official photographers to the San Francisco Recreation Commission.

■ *Thornwell Orphanage*, a two reel, 16mm., film study of Thornwell Orphanage in Clinton, S. C., made by Willis Osborn, ACL, of Atlanta, Ga., is an extraordinarily fine welfare picture. Mr. Osborn has avoided the pitfalls that endanger the effectiveness of publicity films. The picture is not overcrowded with detail and each idea is clearly and adequately presented. The continuity follows the natural sequence of events in a day but this plan is adhered to only so far as is useful and no particular point is made of the exact hour of the day at which any given action takes place, thus avoiding the aspect of artificiality sometimes evident in films of this continuity style. Mr. Osborn has contrived a very lucid and appealing picture.

■ The Girls' Friendly Society in New York City is planning a very comprehensive film of its many activities and its numerous branches scattered throughout the United States. The final picture is to be edited from scenes made by several different movie makers, working at various branches of the organization. Thus the material will represent several branches. The continuity will necessarily be developed in editing, making an interesting problem for the editor's solution.

*We guess that*
*the depression has got old Felix.*
*He's wondering how in the world*
*the grand pictures he made can*
*be rented for only* ............... **50c**

*But here's the reason*

## Through a special arrangement with Educational Film Exchanges, Inc. there is now available, from Home Film Libraries, Inc. dealers, a host of popular pictures never before available in 16 mm. size

For years *Educational* has been recognized as the leading producer of short subjects. Felix the Cat, Mermaid Comedies, Cameo Comedies, Bruce Travelogues and Scenics, the famous Big Boy series of kid comedies, such stars as Lloyd Hamilton, Lupino Lane, Al St. John—truly these short subjects are *The Spice of the Program.*

Only twice before—and then in a very limited quantity—has any of this material been released to the 16 mm. field. But now the whole series is available. There are, in all, 120 subjects—all either one or two reels. It is a veritable gold mine of material for the home movie field.

And all of these subjects are available for rental at prices which, before, have been unheard of. For fifty cents a reel (75c over week-ends), you can take your pick of these 120 subjects. There is not a poor subject among them. Every reel will bring many a shriek from the children and many a chuckle from the adults.

Educational Pictures
"THE SPICE OF THE PROGRAM"

There probably is a dealer in your community. Get him to tell you about these pictures. Look over a catalog he will have for you. Ask him about our block booking plan which brings a choice of these pictures to your home regularly.*

If there does not happen to be a dealer in your city, write us direct and we shall see that these pictures are made available to you. There is a coupon for your convenience.

### DEALERS*

| | |
|---|---|
| Portland | J. F. Gould |
| Lowell | Donaldson's |
| Boston | Eastman Kodak Stores |
| Worcester | J. C. Freeman Co.<br>L. B. Wheaton Co. |
| Springfield | Harvey & Lewis Co. |
| Providence | Starkweather & Williams |
| Norwich | The Cranston Co. |
| Hartford | D. G. Stoughton Co.<br>Harvey & Lewis Co. |
| Bristol | Lee E. Paulmann |
| Waterbury | Curtis Art Company |
| New Haven | Harvey & Lewis Co.<br>Fritz & Hawley Co. |
| Bridgeport | Harvey & Lewis Co.<br>Fritz & Hawley Co. |
| Stamford | W. A. McClelland |
| New York City | Abe Cohen's Exchange |
| Hempstead | Agnew's |
| Jamaica | B. Gertz, Inc. |
| Poughkeepsie | Willheide Movie Service |
| Albany | E. S. Baldwin |
| Troy | A. M. Knowlson Co. |
| Schenectady | Lyon's |
| Syracuse | Francis Hendricks Co. |
| Binghamton | A. S. Bump Co. |
| Rochester | Sibley, Lindsay & Curr |
| Buffalo | J. F. Adams Co.<br>Buffalo Photo Material Co. |
| Newark | Schaeffer's |
| Montclair | Madison's |
| Summit | Eastman Book Shop |
| Morristown | Ajemian's |
| Plainfield | Mortimer's |
| Trenton | Dwyer Bros. |
| Philadelphia | McCallum Stores<br>Williams, Brown & Earle |
| Reading | A. G. Bowers |
| Lancaster | Darmstaetter's |
| Altoona | Cohen's |
| Pittsburgh | Jos. Horne Co. |
| Erie | Kelly Studios |
| Wilmington | Butler's |
| Washington | Robbin's |
| Richmond-Norfolk | G. L. Hall Optical Co. |
| Jackson | Royal Film Service |
| Indianapolis | The H. Lieber Co. |
| Cleveland | The Halle Bros. Co. |
| Canton | Roth & Hug |
| Milwaukee | Eastman Kodak Stores |
| Grand Rapids | The Photo Shop |
| Dayton | Dayton Camera Shop |
| Terre Haute | Snyder's Art Store |
| Toledo | Franklin Printing Co. |
| Columbus | Don McAlister |
| Chicago | Almer Coe & Co. |
| Springfield | The Camera Shop |
| Cincinnati | Huber Art Co. |
| Detroit | Eastman Kodak Stores |
| Peoria | S. D. Roake |
| St. Louis | Erker Bros. |
| Sioux City | Lynn's |

**News About Our Features**

*Home Film Libraries are continuing their feature offerings. This year they will be better than ever. Watch for our announcement about these new features in the next issue of MOVIE MAKERS. They will be available on our block booking plan.*

# HOME FILM LIBRARIES
INCORPORATED

**500 Fifth Avenue** **New York City**

** There are still available a few dealer franchises on an exclusive basis (except in metropolitan centers). Write for information about our money making proposition.*

Home Film Libraries, Inc.
500 Fifth Avenue, New York City

Please send your catalogue to

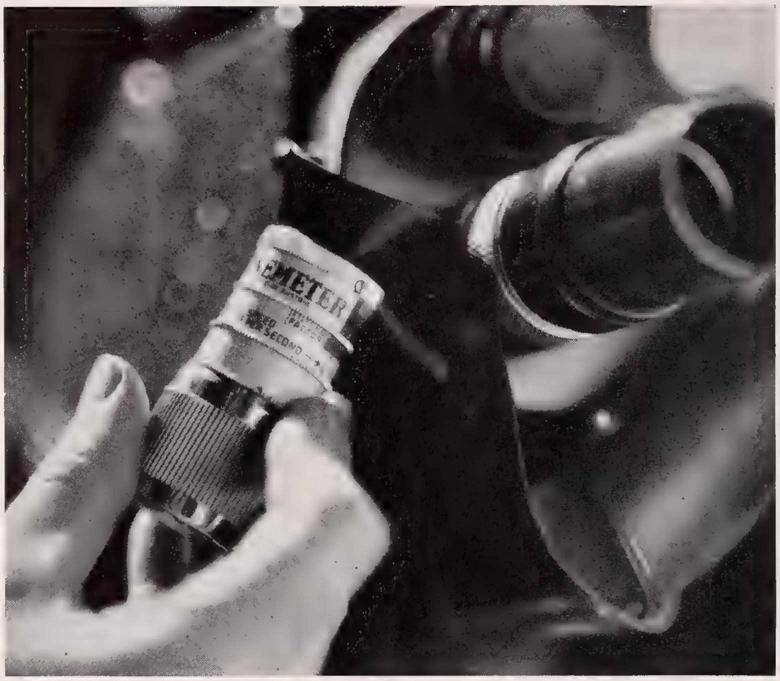
Name ..........................

Address ..........................

# News of the industry

Answers the query, "What's new?" for amateur and dealer

**B & H objectives** Two new lenses are announced by the Bell and Howell Company of Chicago for use respectively with the popular Filmo camera and projector made by them. Under the most difficult lighting conditions, a Cooke one inch *f*/3.5 lens provides the ultimate in speed for these well known cameras. Being one and nine tenths times as fast as the *f*/1.8 lens it provides heretofore impossible opportunities for slow motion and poorly lighted shots with a lens bearing this famous name. It is said to have a remarkable degree of sharpness which has been felt to be nearly impossible with a lens of this speed. The new Filmo projector lens is an objective of extremely wide angle which gives a large screen image when the distance from projector is limited. The aperture of *f*/4 provides a brilliant picture and is unusual for a lens of such short focal length. At twenty four inches the picture projected is approximately 11 by 14 inches and at 36 inches, approximately 21 by 16. For use in window displays, convention booths and similar exhibits it should prove invaluable. An improved, lower priced Filmo projector is also offered this month in the Model M, which is said to embody three distinct improvements; the possibility of using either the 300 or 400 watt lamp instead of the 250 watt bulb; a new, square shaped base which gives greater stability and a non folding assembly which allows the projector to be removed from the case, ready for instant service.



Hugo Meyer & Company

Cinemeter brings good exposure to the camera's aid

**Sound splice ■** A splicer for use with the new 16mm. sound on film system, taking film with perforations on one side, has been recently brought into the field by the Craig Movie Supply Company of Los Angeles, Calif. It is said that the engineering department of RCA has endorsed it for use with the 16mm. sound film of this company. A distinct advantage of this splicer is that it may be used either for sound or silent films. The price is the same as that of the regular Craig Splicer. The well known Craig Jr. splicer will be available in a new model with minor changes for use with the new and already popular 8mm. film width and will be built along the lines of larger models.

**Zeiss Tessars ■** The well known firm of Carl Zeiss, Inc., 485 Fifth avenue, New York City, has recently brought out a catalog of excellent format showing the famous line of Zeiss Tessar lenses. Coupled with some fine illustrations is a description of lenses suited to both the movie maker and still photographer. This valuable booklet may be had by writing Carl Zeiss, Inc.

**Photo tomes ■** A unique library of photographic books has been offered recently by Klein and Goodman, 18 South 10th Street, Philadelphia, Pa. Any book of importance pertaining to photography, both still and motion picture branches, may be had on rental for a few cents a week. This unusual service should prove valuable both to professional and amateur.

**Home Film ■** The Home Film Libraries, Inc., 500 Fifth Avenue, New York City, announces the release of the full line of Educational Short Subjects for library use. Only a small part of the line has been released heretofore. A novel exchange system franchise has been worked out for dealers throughout the country whereby a complete change of the dealer's subjects may be effected once a month. The rental rates for this new service are unusually low. Dealers may secure full details by writing Home Film Libraries, Inc.

**Victor ■** Announcement is made of an entirely new and modern series of projectors in the Victor Animatograph line. The new projectors are designated as the "Model 10s" and will incorporate the most advanced developments in projector design as well as all those features which have already made the Victor line famous. Besides developments such as the Hi-Power optical system, the Model 10 line will also permit the use of the modern, high intensity, T-10 projection bulbs, according to the home office, Davenport, Iowa.

**Travel in sound ■** A series of 16mm. RCA Photophone travelogs will be released in October by the Burton Holmes Lectures, Inc., Chicago, Ill. These sound on film features will be sold at the same price as the present silent features. All 16mm. silent subjects have been reduced greatly in price which will enable a wider circulation of these famous travelogs to be brought about.

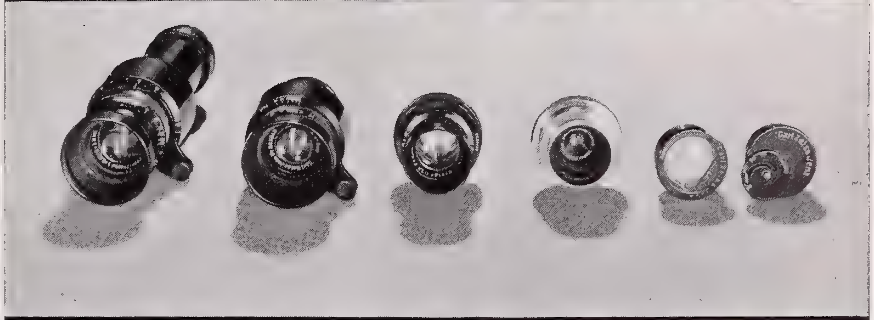
**Filmo Topics** ■ The use of the new Bell and Howell color filters as well as some worthwhile questions and answers on the Morgana color process are special features of the August-September issue of Filmo Topics. A sample copy may be had by writing the Bell and Howell Company, 1801 Larchmont Ave., Chicago, Ill.

**Cine-Kodak News** ■ The new and startling development in the amateur movie field, the Cine-Kodak Eight, is described in full detail in the July-August issue of that attractive organ, Cine-Kodak News. This publication will be found to contain material of interest and information for the amateur. The Eastman Kodak Company, Rochester, New York, will send a sample copy to any movie maker.

**Eno titles** ■ A new service offered the amateur by the pioneer 16mm. title builder, Ralph R. Eno, features a special, inexpensive title of full Eno quality for twenty five cents. Such a title may contain up to eight words and footage for each title will be adjusted to suit. Further inquiries as to other titling and editing services may be addressed to Mr. Eno at 1425 Broadway, New York.

**Kodak Pupille** ■ The adaptation of a precision, small film, still camera of German manufacture by the Eastman Kodak company significantly attests the internationalism of the hobby and the growing popularity of the type of camera that takes a large number of pictures of small size which are then enlarged. This camera, the Kodak Pupille, is made completely under Eastman supervision, however, as this company has acquired the factory which produces the instrument abroad. Sixteen pictures are taken on a roll of vest pocket film and the lens is an anastigmat of well known European make with a working aperture of *f*/2, providing an unusually fast objective for still work. Negatives capable of excellent enlargements are produced by this lens, as it is provided with accurate focusing adjustment and a full range of shutter speeds. The entire outfit includes camera carrying case, lens with Compur shutter, range finder, two color filters, cable release and camera support. The Kodak Recomars 18 and 33 take the form of a new plate and film pack camera with double extension bellows, anastigmat *f*/4.5 lens, new type Compur shutter with built in delayed action, ground glass back, three plate holders equipped with sheaths for cut film, film pack adapter, cable release and exposure table. The Recomar 18 takes 2¼ by 3¼ pictures

ZEISS
CINE LENSES



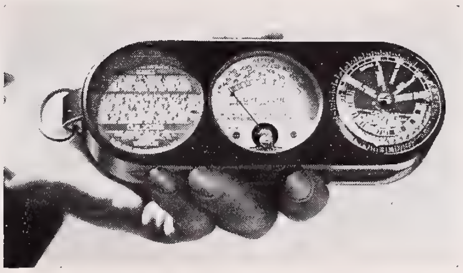
Amateur and professional cinematographers throughout the world are using Zeiss Cine Lenses.

BIOTAR F1.4, TESSAR F2.7 AND F3.5, TELE-TESSAR F6.3
▪ FINDERS ▪ FILTERS ▪ SUN SHADES ▪
FOR STANDARD AND 16 MM. MOVIE CAMERAS

CARL ZEISS INC., 485 Fifth Ave., New York. 728 South Hill St., Los Angeles

*New* WESTON EXPOSURE METER

for both STILLS and MOVIES..



Now you need only one exposure meter—the new Weston *Universal* Exposure Meter. It may be used with equal accuracy for both still and movie cameras for any lighting condition.

It measures the brightness of the scene or subject . . . and translates it into the correct combination of shutter timing and aperture for any film or plate speed.

No batteries. No adjustments. Always ready for use—independent of climate, weather and temperature. Not damaged by direct sunlight. These are a few of the features that the extensive Weston engineering facilities have built into the new Weston *Universal* Exposure Meter.

$39.75

*Complete with handsome leather case and shoulder strap—in the United States.*

Simple, reliable, scientifically designed, the new Weston Exposure Meter reduces one of photography's most troublesome operations to simple, exact measurement . . . and soon earns its cost in films saved.

WESTON ELECTRICAL INSTRUMENT CORP.
626 FRELINGHUYSEN AVE. • NEWARK, N. J.

ENO'S
FILM
EDITING

VACATION FILMS!

The vacationist is definitely back in town with reels replete with activities of camp and hotel life at mountain resort and seaside. Reminiscent as these are of a perfect summer, they are probably a bit chaotic. Try sending them to Ralph R. Eno for Editing and Titling and impart a vibrant, story-telling quality to your reels.

Send $2.00 and copy for 2 short titles together with Free Test Strip.

FREE
MAIN HAND-LETTERED
TITLE ASSEMBLY

With every reel (any size) sent in for editing at $10, Ralph R. Eno will include a set of hand-lettered titles double exposed over scenic backgrounds and complete with "fades" and dissolves. Include copy for titles desired with each order.

NEW
25c TITLE SERVICE

A supplementary service for movie amateurs whose requirements indicate titling moderate in price, yet typically Eno in quality.

Send $1.00 and copy for 4 Art Titles.

Titles containing more than 8 words, 3c per additional word.

RALPH R. ENO
*America's Pioneer (16mm.) Art Title Builder and Film Editor, Charter Member ACL*
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, New York
PEnn 6-2634 Telephones PEnn 6-7747

ENO'S
ART
TITLES

and the Recomar 33, a 3¼ by 4¼ size. Supplementary long focus and wide angle lenses may be obtained for both models. This camera will enable the more advanced amateur to try out panchromatic and other negative materials for his stills. The fine anastigmat lens gives very clear negatives suitable for enlarging.

**Cinemeter** ■ A new exposure meter of the visual type is announced this month, sponsored by the old established firm of Hugo Meyer & Co., 245 West 55th Street, New York. The new device, the Cinemeter, is very compact and easy to operate. It is in tubular form, with an eyepiece and adjustable magnifier at one end. Looking into the field of the meter, two reference figures are discerned; in operation, the meter is pointed at the subject and the knurled head of the meter turned until one of the two reference figures becomes invisible. The exposure is then read directly from a scale on the barrel of the meter. An original feature is found in the adjustment of the scale, which proceeds in a series of definite clicks until the adjustment is reached. Provision is made in the movable scale for compensating the original reading to altered camera speeds, filter factors and for Kodacolor pictures.

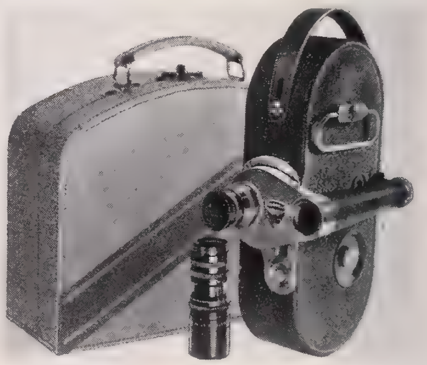
**New tripod** ■ For use in producing rock steady pictures with the small, compact cameras now introduced, as well as with any kind of 16mm. camera, there has recently been introduced the Stanrite Model B tripod, made by the Testrite Instrument Company, 67 East 11th Street, New York. The new tripod is built on slim, modern lines, with no unnecessary bulk or projections to catch accidentally. When fully extended it stands fifty six inches high, is rigid when erected and collapses into small space when carried. Finish is in polished wood and chromium, with sliding metal legs.

**Remsen** ■ Aluminum blanks of all sizes for amateur disc talkie experiments may be had from the Remsen Corporation, 26 Broadway, New York City. This company already manufactures the majority of record blanks used for this purpose.

**Colburn prints** ■ A recent communication, which will be of interest to everyone who has the problem of reducing or enlarging one size of film to another size, comes from George W. Colburn, specialist in motion picture printing, of 7228 N. Clark Street, Chicago. Mr. Colburn has developed a particularly interesting optical printer with interchangeable gearing and heads, and is well qualified to take care of any problems of this nature. He has, in the past, made a successful specialty of transferring 9.5mm. to 16mm. Bringing his equipment in step with the most modern development in home movies, Mr. Colburn has announced the completion of facilities for printing to 8mm. film. Thus, his services for transferring film images cover all widths.

**Racon horn** ■ The use of the exponential horn with special dynamic unit for the distortionless reproduction of sound for home movie synchronizers was well demonstrated by a recent test of horns made by the Racon Company, 18 Washington Place, New York City. Their horn No. 3115, with five foot air column and large bell, would seem particularly suited for "professional" type sound installations in the home.

**Multilens S. W.** ■ Announcement has recently been made of a new model of the popular Stewart Warner camera. Improvements featured in this model include the incorporation of an interchangeable lens mount, whereby facilities for using the fast $f/1.5$ and the telephoto lens may be had. This new "De Luxe" model also carries the interesting Magni-View finder, which gives a six times magnification to the subject when viewing and which will be found very convenient for centering, especially with the telephoto lens. It is said that the same simplicity and ease of operation are retained in the new model as are found in the standard "Hollywood" model already popularized by this concern, the Stewart Warner Company, of Chicago, Ill. As a further aid to the proper display of this product on the part of dealers, the company has prepared a novel "miniature theatre" which is said to be a reproduction of a large theatre stage and can be used for counter display to demonstrate Stewart Warner movies. An attractive window display will supplement this, if desired.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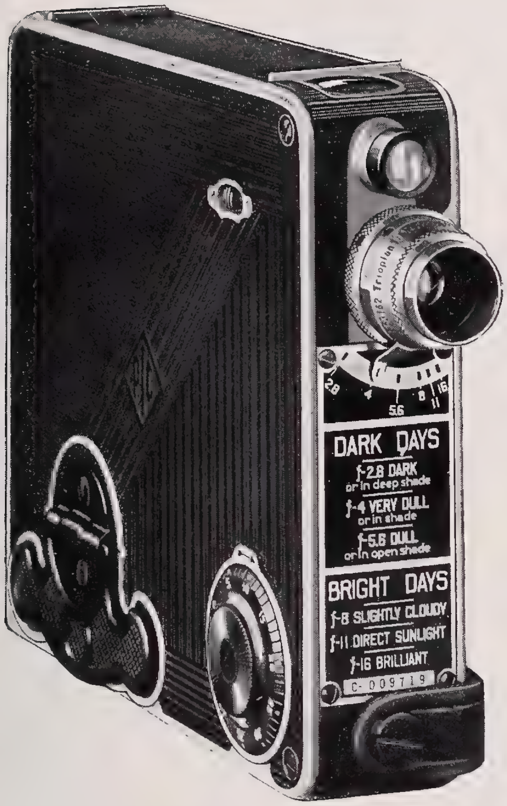

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# Closeups—What amateurs are doing

■ Theodore Huff, ACL, has done it again! That lone wolf producer of *Hearts Of The West* has paralleled the gorgeous fun of his earlier panning of the purple plains as he takes the gangsters for a ride in *Little Geezer*. The Big Shot, his lieutenant, Greta Garbage ("—more to be pitied than sniffed at") and Scarface Macaroni are all there, played by the neighborhood kids, no one of them over eleven years old. Through their naively serious acting and his own genius at direction and editing, Mr. Huff has riddled with bursts of laughter the machine gun monarchy of professional filmdom. In the next issue of MOVIE MAKERS, he will tell how to do it.

■ At the south end of the Salton Sea, in the Imperial Valley of California, is an area of boggy ground from which escape jets of steam and hot water strongly impregnated with sulphur. In some places craters of gray and black mud have formed and, in the tops of these, hot mud bubbles up and spills over. It was here that Loyd Cooper, of Claremont, Calif., found an unusual subject for his amateur camera in recording with long, medium and near shot these strange natural mud pots, illustrated at the bottom of this page.

■ If, during the spring, you tried to get in touch with "America's pioneer (16 mm.) art title builder" only to find that he was away, it was because he was off on his honeymoon. We *know* here at League headquarters, for a few weeks ago we saw the film record of the trip. And a beautiful film it was, too, a real credit to Ralph Eno, ACL, one of the League's charter members. Driving leisurely down the Atlantic seaboard to Miami and thence by boat to Havana, Mr. and Mrs. Eno filmed as they went and have brought back a splendid record of a delightful trip.

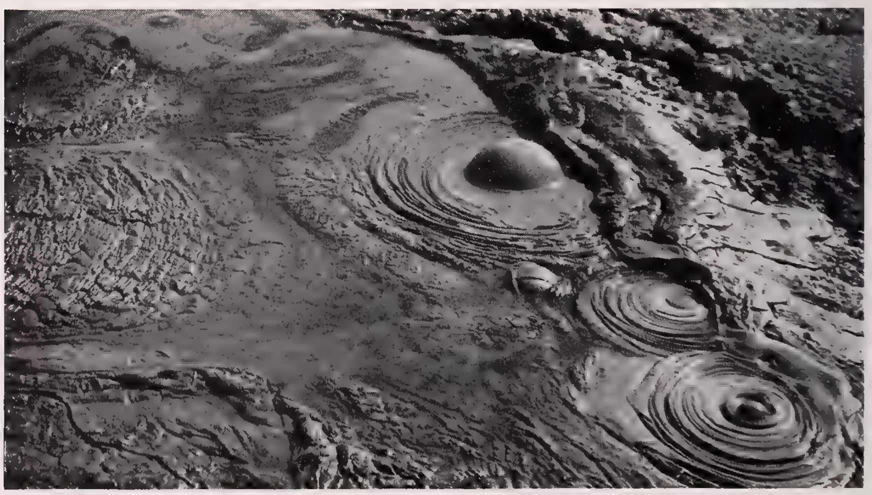
■ Emmet Spicer, Jr., former Southern golf champion, won't have to tell tall stories about a hole in one he made the other day on a Memphis golf course. He can prove it. It was a twosome and his companion, Elizabeth Dunscomb, had made her drive. As Mr. Spicer banged out a shot straight down the fairway, she followed it with her camera. The ball sailed high and true, struck in front of the pin and dropped in for an ace. Miss Dunscomb's film didn't run out either, nor did the spring run down.

■ Amid the torn and trampled swale of an empty meadow a lone man and a stealthy lion fought, circled and struck at each other in a strange and silent struggle punctuated only by the sob of their laboured breathing—and the whirr of a movie camera. Behind the camera crouched Gus A. Brumer, Jr., ACL, and beyond the meadow was, not the African veldt, but Clinton, Iowa. For the lion was Zimba, one of the few trained wrestling lions in this country; and the man was Hal Voelpel, who has trained Zimba for eighteen months ever since he first came to Clinton as a mascot in an airplane. Mr. Brumer shot three hundred thrilling feet of this odd wrestling match, closeups and all, and admits he was a little scared now and then. Voelpel wasn't scared. But, after the bout, he had twenty six scratches painted with iodine. Zimba had only a sore snout, where his trainer had punched him when he got *too* rough and started to bite in the clinches.

■ At the New School for Social Research in New York City, Harry Alan Potamkin will present, this fall, a course of lectures on the motion picture. Mr. Potamkin promises much new data drawn from his own researches.

Salton Sea mud is transformed into a cinematic subject

Loyd Cooper, courtesy Victor Animatograph Corp.



## Set it to film

[Continued from page 379]

important, for if each line is represented by but one scene from a monotonous viewpoint, the picture will have a staccato effect. If there is leisure, planning the scenes to fit with the rhythm and tempo of the poem is an intriguing field for experiment. Many of the most favored of old poems and songs suggest rather commonplace backgrounds. But any feeling of triteness or commonplaceness can be avoided by selecting worthwhile compositions and viewpoints. The closeup and the near shot will often tell the story better than a long shot. Shoot plenty of footage, use the high points and you will be pleased with the results. And you will never tire of seeing the picture on the screen.

## Autumn Kodacolor

[Continued from page 380]

that the camera is moving.

In planning the autumn Kodacolor reel, sunset is one of the most attractive possibilities. There are two seasons of the year when beautiful sunsets are frequent. The first comes from the middle of April until the middle of May. The second season comes from the last of September till the last of October. Although there are occasional glorious sunsets during the summer, colorful twilights and beautiful afterglows seem most abundant in spring and fall.

Sunsets in color are far from difficult to make. For half an hour before sunset, when no clouds obscure the sun, the No. 2 neutral density filter should be used, with the sun partly covered by clouds, the No. 1 neutral density, when the sun is only partly above the horizon, no neutral density. These instructions assume, of course, that the camera is pointed directly at the sunset. If the sky is heavily clouded, exposures should be made at half speed.

After the sun has set, when only the afterglow is visible, the regular ratio diaphragm can be removed for the purpose of letting in more light and exposures can continue at regular speeds. When the ratio cap is removed, the film will not give a true reproduction of colors, but the gorgeousness of the resulting colors may offset the inaccuracy.

Kodacolor sunsets made over the water with a boat in the foreground, or through trees silhouetted against the golden sky, will earn sincere and enthusiastic applause from home movie audiences.

Color movie opportunities at this time of the year are so abundant as not even to require much imagination. A field of corn shocks against a sky of blue; a semicloseup of Johnnie making a

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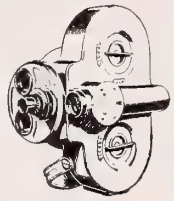

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Spring is much farther behind winter than winter is behind autumn. Winter holds gay movie possibilities, but autumn colors will cherish warmth for the fireside screen.

## An analysis of filters

[Continued from page 381]

and blue light is cut out and consequently the effect of haze diminished. This filter could not be used with ordinary film, since it absorbs practically all of the light to which this film is sensitive. The advantages of "pan" film for photography of distant scenes and views is now clear, since it allows us to use deeper filters to penetrate the ever present haze.

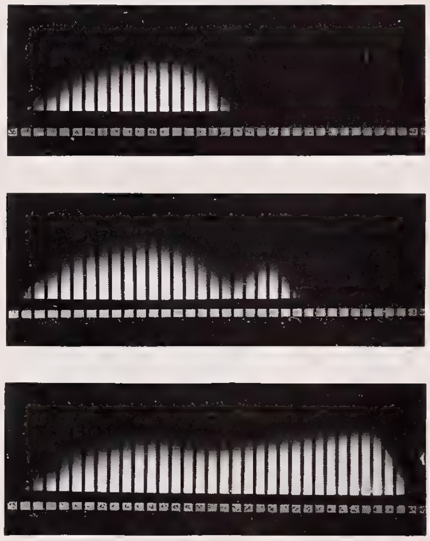


Figure 1.

Spectograms record ortho, chrome type and "pan" films in order illustrated above

Panchromatic and, especially, the superspeed emulsion have an additional advantage. Whereas all films are fairly sensitive to blue light, panchromatic, by being sensitive to other colors as well, is better balanced and does not have an excess of sensitivity in that portion of the spectrum where the eye begins to fail. The blue can, therefore, be filtered out without subtracting too much from the total intensity and necessitating large increase of exposure.

The problem of color values is partially solved by "pan" film, but a yellow filter should be used to give full correction since the eye does not see wave lengths below 4000 A. U., while film is sensitive as far down into the ultra violet as we care to go, being limited only by glass lenses which become opaque at 3500, quartz lenses, which fail to transmit at 2400, fluorite at 1700 and, finally, air itself at about 1000 A. U. A yellow filter, absorbing some blue and violet will give best all around results, since the range of the "pan" will then practically coincide with that of the visible spectrum.

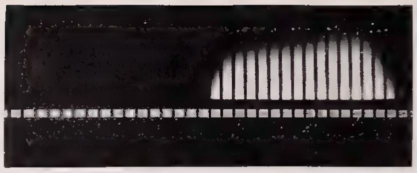


Figure 2.

Drastic effect of "G" filter clearly shown by spectogram

## Let Rover do it

[Continued from page 383]

the variety groups and the awarding of the prize for best in show, which usually takes place in the late afternoon.

During the luncheon intermission, you may decide to take pictures of interesting exhibits. Breeds which are not commonly seen are represented at the larger shows. A word of warning—the show dog portrait is at its best when taken with the camera at about the same level as the dog's head. Most amateurs have a tendency to point the camera down at the dog with the result that all natural proportions of the dog are awry. The owner will usually be willing to pose and move the dog for you.

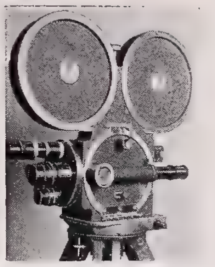
As soon as the judging ring is made up for the group classes, secure a position at one of the corners and have the sun over your shoulder, if possible. The best of each breed will be judged for the best terrier, the best hound, the best sporting dog, the best non sporting dog and the best toy dog. The five winners will then compete for best in show. A four inch telephoto lens will be found valuable for picking out individual dogs from the ringside. Follow the last award with a closeup of the best in show, which completes your film.

## Near viewpoints

[Continued from page 386]

for later any improvement upon the first result. One may walk around a cathedral, up and down the belfry, in and out of the nave, for an hour, searching for a beautiful and novel effect; if one does not shoot something less perfect, one may return to it later, only to find that it has gone. The slanting morning sun caught a high relief and cast

16MM. 35MM.



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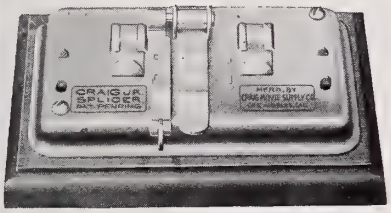

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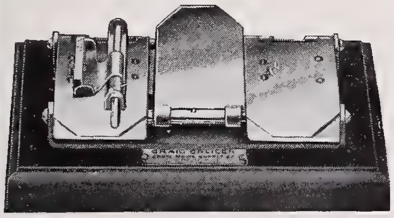

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rounded shadows, where now the full, flat sun barely leaves the outline perceptible. The rough façade of a building, the trunk of a tree, the rope from which hangs the old oaken bucket, require almost a right angle lighting to yield their full texture. Photography is not so much picturization by light as picturization of light as it is made visible by the contrasting shadows. The cinematographer who has become tired of recording mere buildings, objects or people has a great thrill in store for the day when his eyes are opened to the full meaning of that word "texture." In one's home town, by returning to the same scene in all weathers and at all hours, one may eventually secure a perfect picture. When traveling, the nearest approach to such perfection will be found in exploring for new angles. One may not have time enough to wait for a setting sun to illuminate an archway, but one may find another archway on which the light is just right at the instant. Foot work is as important as exposure. There was no great improvement in newsreel photography until the cameramen were given helpers; no longer obliged to lug their heavy outfits, they roamed about for new angles and found them.

Variety of points of view makes interesting conversation, interesting debates; it also makes interesting films. A scene should not be considered properly shot until one has walked completely around it and, if possible, viewed it from above and from below as well. It is a poor subject that cannot yield more than one good angle.

## The clinic

[Continued from page 384]

grounds for use with this method by the simple expedient of placing a piece of photographic printing paper in the still camera instead of the ordinary film or plate. By giving a short time exposure, the scene is impressed on the paper as a negative, which becomes visible when the paper is developed in the usual way. This paper negative is used in the title maker with black letters to make the positive title. Either an actual scene or any regular title background, such as is found in Movie Makers, may be photographed in this way. Using Azo No. 3, or a paper of similar speed, Mr. Jaques finds the average exposure time to be about one second in bright sunlight with a stop of *f*/4.5. The best results with any specific camera can be found by experiment, as the paper is inexpensive and easy to handle in a red or amber safelight. Copying from a photograph in artificial light, the exposure was found to be one and one half minutes

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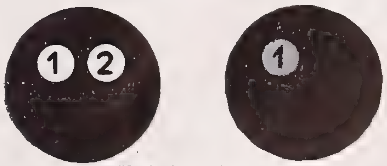

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at $f/4.5$, using one Photoflood lamp held at fifteen inches from the picture. The advantage of this process is that pictures of odd size may be reduced to the exact dimensions required by the title writer. India ink may be used to letter the prints, or white letters may be pasted on the dark background before copying.

**Tripod steadier ■** Many movie makers nowadays carry with them one of the popular, precision, miniature still cameras with which to make pictures to complement their cine shots. H. W. Voss, ACL, of Wyoming, follows this practice and believes, moreover, that the best movie and still shots are those taken from a tripod. He finds he can make use of one of the lighter, folding tripods used for still work, both for his stills and movie shots. To adapt the tripod for the more exacting work of cinematography, Mr. Voss simply hangs an ordinary sash weight underneath the tripod head, so that it hangs down from the center like a plumb bob.

### Asked and answered:

Q. One of my recent rolls of Kodacolor film has very weak colors, much as if it had faded. The exposure seems correct.

A. One of the common causes for this lack of color is the turning of the color filter from the vertical position. Some cameras provide a locking device which prevents the filter from turning and throwing the color bands from the vertical. If your camera is of this type it would be well to send it to the factory and have it checked up. In the other case you may make the adjustment yourself. Looking at the filter from the front the colors are blue, green and red from left to right. The lines separating the colors should run vertically, that is, parallel to the edge of the film in the gate.

Q. What is the black backing which seems apparent on the film when unexposed? When projected, the film shows no trace of this color.

A. The backing as used on 16mm. film is an inert dye which is removed in the processing. It is most effective in preventing halation or the "spilling over" of the light reflected from a brilliant object into the dark areas of the picture. This often occurs when shooting inside with a window in the scene through which a great deal of light is coming.

**LeRoy passes ■** It is our melancholy duty this month, instead of recording another anniversary of Jean A. LeRoy, to bring to our readers notice of the passing of that pioneer figure in the motion picture field. Mr. LeRoy was the first commercial exhibitor of motion pictures in America and it was original work on his part which laid the foundation for the tremendous fabric of the professional and amateur motion picture of today. Mr. LeRoy was in his seventy eighth year at the time of his death, August 9, 1932, and is survived by his widow, to whom we extend our sincere sympathy. He was an honorary member of the Society of Motion Picture Engineers and was affiliated with many other organizations in the motion picture field.

## Filmer up!

[Continued from page 385]

shots, which could include the pennants fluttering against the sky or the like but, during the shooting of the game action, it would be better to dispense with them.

In baseball it is difficult to predict just what will happen and when or where to expect it. However, if you are fortunate in obtaining permission to remain on the field, or if you are filming an informal game at a picnic or outing, you will find most of the action is at the infield. It is suggested, therefore, that you take up your position somewhere between the third base and the home plate. From this position you can easily get any action occurring at the batter's plate or the pitcher's position, and you will be able to follow any players running the bases.

The wide angle lens, when used from this location, will take in the entire diamond, giving you an opportunity to film the activities of all the players. Excellent closeups of any player can be obtained by the use of the four inch telephoto lens, while, for following a player who is making a run, a two inch lens is advised, as it will take in sufficient area to include not only the runner but, when the runner reaches the base, which is his goal, it will include the man on base as well.

Hence any action occurring at the goal will be in the picture. Be very careful in such follow shots to hold the camera as steadily as possible and keep the subject in the *center* of the finder.

You have often read that a good plot is one with few titles in the finished reel. Let the action tell the story. If you use the first scenes as suggested, no main title will be necessary. Neither will other titles be necessary if the following procedure is used. At the end of each inning, film a few feet of the score board. This will tell a story all its own. Life can be added to the film by keeping your eyes open and filming occurrences, such as the crowd registering contempt over a bad play or expressing enthusiasm over a thrilling one.

If your camera is equipped for multiple speeds, some good slow motion shots, such as the "Babe" hitting a homer or a player sliding to a base, will add materially to the value of the picture. Monotony can be avoided by an occasional scene of the peanut, soda and ice cream venders hawking their refreshments, the newspaper men at work at their telegraph keys on the press stand, the fat man fanning himself in an effort to keep cool or the young couple, more concerned about each other than the game.

In conclusion, shots of the final score board and scenes of the crowd in its rush from the grandstand to the field, the excitement on the field, the crowd leaving the ball park and heading for the street cars, taxis and automobiles will complete the film.

## Step up, now, everybody!

[Continued from page 387]

is undertaken. Always keep in mind that there are sixteen pictures to the second and two and one half seconds to the foot. Furthermore, depending upon the amount of action in the scene, three seconds is a long time on the screen. Constant intersplicing of closeups—call them glimpses of expression—will also keep up the tempo. For example, in a carrousel sequence, the cutting in of shots of the drumsticks beating and the cymbals striking, with the bobbing of the horses and expressions of children riding, serves to convey the general noise and good fun of the whole.

Country fairs may be handled in much the same manner. The film will be of a slightly slower tempo but can deal with more character studies instead of continual scramble. The eternal spinning of the wheels of chance can furnish a theme note in either topic.

## Amateur clubs

[Continued from page 388]

gram the outstanding members' films screened included an eight reel picture of a *safari* by auto truck through West Africa and French Guinea, by Madame Lebaudy, ACL; a two reel record of the prize fight in Paris between the American, "Gorilla" Jones, and the Frenchman, Thil, by M. Valdes; and an exchange film from the Amateur Movie Club of Genoa, Italy.

**Milk bottle** ■ In California, the Richmond Camera Club has put on a demonstration of 16 mm. sound on film and of home developing centering about a milk bottle as the chief bit of apparatus, a scheme worked out by H. McKay, of the San Francisco club. Unusual pictures of

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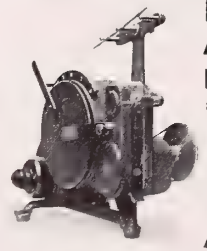

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the dirigible Akron, filmed by Joseph Barton, were outstanding among members' films which were presented. *Eyes Of Science*, noted in MOVIE MAKERS listing of superlative amateur films in 1931, was also screened. At a later meeting, Walter T. Helms, Richmond Superintendent of Schools, screened his film of a trip to the Hawaiian Islands and the club's special animated leader was demonstrated. Divided into still and cine sections, the Richmond club serves both kinds of hobbyists, and has recently voted John W. Lee prize winner in a still photo exhibition. M. A. Garland, Fred Dunning and Garland Howard comprise the program committee for coming meetings.

**Bergen contest ■** To secure a plot theme for its first production, the Bergen County Cine Club, meeting in Englewood, N. J., has been conducting a scenario contest open to all residents of the county. Mark A. Borgatta, Theodore Huff, ACL, and Oscar C. Bucheister are serving as judges in selecting the winning script, and a print of the finished production made from this script will be presented in reward to its author. A comparatively recent group, the Bergen County club now numbers sixteen active members. Mrs. John Kinsey, of Teaneck, N. J., is serving as temporary secretary until the election of officers this month.

**An outing ■** Fifty members and guests of the Boston Cinamateur Club gathered at Houghton's Pond, Mass., for the club's first, and highly successful, outing. Still and motion pictures were made of the many sports and events which included horseshoe pitching, a potato race, a three legged race and a tug of war between the movie group, headed by George Lakschewitz, ACL, and the still group, headed by Tom Patten, ACL. The movies won. The several sections of the cine record made of the outing will be edited together and screened at a coming program meeting.

**School club ■** Resuming activities with the opening of school this month, the Amateur Cinema Club of Rutland (Vt.) High School goes into the new year with Franklin Burditt, ACL, reelected president; Rapheal Ellwood, vicepresident; Rosemary Thomson, secretary; and Edward Bingham, treasurer.

**See "Eights" ■** Cine-Kodak Eights, camera and projector, were discussed and demonstrated by J. J. Fisher of the Eastman Kodak Stores, San Francisco, at a late meeting of the Greater Oakland Motion Picture Club and these interesting new instruments were described editorially in *Camera Action*, news letter of the Oakland society. Copies of *Reward*, recent club production, are being purchased widely by individual club members and will also be offered on the rental lists of local film libraries.

## British amateurs

**Derby ticket ■** The Wimbledon Amateur Cine Club has completed its second production, a comedy drama telling the story of near tragedy, as a winning ticket for the Derby is all but lost in the sale of an old coat to the rag man. After a wearying chase, the ticket is at last recovered, the prize claimed and everyone is happy but the rag man. A third production, on 16 mm. film, is now under way. The Wimbledon group were recent guests at an enjoyable film party given by Ace Movies at Brixton to members of London cine societies. Production activities will be undertaken at once on three new projects: *The Great Dope Mystery*, a detective story, to be directed by R. Harrington-Moore; *The Sentimental Tragedy*, a working title, to be directed by J. Nunn; and *Murder*, to be directed by A. Cappell and E. W. Grote. Elaborate "interiors" out of doors have been arranged by Mr. Harrington-Moore, according to secretary H. C. Bealby.

**New quarters ■** The new club rooms and amateur cinema theatre of the Sheffield Amateur Film Club were opened this summer to an enthusiastic capacity audience and promise to be one of the finest centers of home movies in the district. *The Land Of The Midnight Sun*, by Arthur D. Hobson; *Happy Days*, picturing a motor trip through England, by W. Crookes; and *The Romance Of Pearl*, an amateur publicity film, by J. W. Gillott, were featured among the members' films projected at the premiere. Peter A. LeNeve Foster, ACL, and his wife, Ruth LeNeve Foster, of the Manchester Film Society, brought the greetings of their group as well as a reel of Mr. Foster's unusual animal studies at Whipsnade, an added feature of the program.

**Unusual ■** A running fight at night across the roofs of a steel factory, an elaborate night club and a scientific laboratory are outstanding scenes in *One Half The World*, to run 2000 ft., 16 mm., the current production of the Bolton A. C. A. Leading parts in this feature length drama are being played by Miss M. Andrews, Miss L. C. Bowe, G. N. Booth, ACL, and R. B. Hamer. A. V. Booth will direct while W. Warburton and S. C. Steele, ACL, will be in charge of photography.

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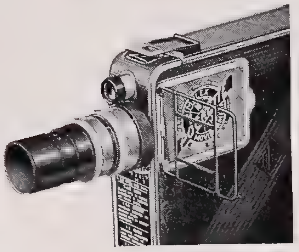

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■ *Behind The Oil Cargo*, four reels, 16 mm., produced by the Frederick K. Rockett Company and reviewed through the courtesy of Union Oil Company of California, takes one "back stage" in the production of crude oil from the time an oil well site is determined, through the various steps of mining, until the product is finally shipped in tankers. This interesting film includes a closeup of a gusher in action.

■ *Westward Ho!*, one reel, 16 and 35 mm., reviewed through the courtesy of Ray-Bell Films, Inc., shows the thrilling scenery that may be viewed from a train traveling from Chicago to the Pacific Northwest over the route of the North Coast Limited. This film should interest both those who know that part of the country and those who have never been west of the Great Lakes.

## Chapin gets cabinet post

■ The Amateur Cinema League has a special interest in the recent appointment of Roy D. Chapin to the office of Secretary of Commerce of the United States by President Hoover. Mr. Chapin, a pioneer among personal movie makers, was among the very earliest life members of this organization and was elected as one of its pioneer directors on its establishment in 1926. He served as a director of the League until 1930, when, at his own request, repeated several times, his resignation was accepted. Mr. Chapin regretted leaving the Board but his very large obligations to the good roads movement of the country, followed by his heavy duties with the Automobile Chamber of Commerce of the United States, necessitated his limiting the calls upon his time and effort.

Mr. Chapin is a young man, born in 1880 in Lansing, Michigan, and educated at the university of his native state. He is a pioneer in the automotive industry and is chairman of the board of directors of the Hudson Motor Car Company. In addition to his business leadership, Mr. Chapin has been prominently identified with social service and cultural enterprises.

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Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Lowell: Donaldson's, 75 Merrimack St.
New Bedford: J. Arnold Wright, 7 S. 6th St.
Pittsfield: E. C. Kilian. 411 North St.
Salem: Pitman Movie Service, 45 Summit Ave.
Ernest L. Vent Motion Picture Service, 53 Washington St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

*(Continued on page 408)*

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tion of so effective a cabinet officer as Mr. Chapin and hopes that he will find some time, in the midst of his governmental duties, for the movie making that lies so close to his heart.

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## Featured releases

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

■ BELL & HOWELL CO., Chicago, Ill. Included in the recent catalog of the Filmo Library is an extensive list of travel subjects which should appeal to movie makers the world over.

■ EASTMAN KODAK CO., Rochester, N. Y. The most recent additions to the Cinegraph list are Charlie Chase in *Bad Boy*, Clyde Cook in *Leave By The Front Door*, Our Gang in *Sight Seeing On Broadway* and Laurel & Hardy in *Right Dress*.

■ H. C. FILM SERVICE, Detroit, Mich. This company offers a new 100 foot film, *Old Quebec*, among others.

■ HOLLYWOOD FILM ENTERPRISES, Hollywood, Calif. Sixteen new Mickey Mouse cartoons have been added to the catalog of over 500 subjects which include the Silly Symphonies as well as a variety of other films.

■ BURTON HOLMES LECTURES, INC., Chicago, Ill. A new series of 16mm. sound on film travelogs for use with the RCA Photophone is announced this month.

■ HOME FILM LIBRARIES, New York City. Through a recent arrangement with Educational Film Exchanges, Inc., this company can now offer 120 popular pictures never before available on 16mm. These are reductions of the Educationl Pictures so often seen in the professional theatres.

■ KODASCOPE LIBRARIES, New York City. *Fighting Eagle* with Rod La Rocque, Phyllis Haver and Sam De Grasse, *Never Weaken* with Harold Lloyd and *Soldier Man* with Harry Langdon are the September offerings of this library.

■ MOGULL BROS., New York City. This dealer has added the 5 reel features, *Son Of The Desert*, *Child For Sale* and *Blue Bird, Jr.* to his extensive list of films.

■ WILLOUGHBYS, New York City. A catalog of Willogram Productions is available which include golf films of Gene Sarazen and tennis films of Bill Tilden as well as many comedies.

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## League staff changes

Following the appointment of Arthur L. Gale, ACL, as editor of MOVIE MAKERS in May of this year, a number of changes in assignment of staff members of the Amateur Cinema League and of MOVIE MAKERS have been made. Russell C. Holslag, ACL, who has, since 1929, been the League's technical consultant has been advanced to the position of advertising manager of this magazine, retaining, however, a relationship with the technical work of League headquarters. James W. Moore, ACL, who has been assistant continuity and club consultant, assumes full responsibility for that department. Frederick G. Beach, ACL, is a newcomer to the staff as technical adviser of the League and technical assistant of MOVIE MAKERS. Mr. Beach was formerly connected with the Eastman Kodak Company, as a member of its service technical staff.

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*(Continued from page 406)*

## MICHIGAN

Detroit: ***CLARK CINE-SERVICE,*** Rm. 203-4, Professional Bldg., 10 Peterboro.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.; 156 Larned St.
***H. C. FILM SERVICE,*** 12191 Ilene Ave.
J. L. Hudson Co., Dept. 290.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Camera Shop, Inc., 16 Monroe Ave.
Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich Bros. & Co., 301 Genesee

## MINNESOTA

Duluth: Eastman Kodak Stores Co., 330 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave .
National Camera Exchange, 5 S. Fifth St.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

## MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
Hanley's Photo & Radio Shop, 116 E. 10th St.
Plaza Camera Co., 4707 Central St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.

## MONTANA

Billings: Midland Drug Co., 23 N. 27th St.

## NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.
J. G. Kretschmer & Co., 1617 Harney St.

## NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

## NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Hawthorne: Hawthorne Home Movie Service, 52 MacFarlan Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Kearny: Kearny Prescription Pharmacy, 238 Kearny Ave., cor. Bergen Ave.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Morristown: Ajemian Camera Shop, 35 South St.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 35 Newkirk Ave.
Union City: Heraco Exchange, Inc., 611 S. Bergenline Ave.
West New York: Rembrandt Studio, 526 "d" Bergenline Ave.

## NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail".

## NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
Brooklyn: Abraham & Straus, Inc., Dept. 120, Fulton and Hoyt Sts.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
***J. NAVILIO,*** 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Goshen: T. H. Finan.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Artist's Photo Service, 219 Huguenot St.
Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Adam Archinal Corp., 305 W. 56th St.
Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue
Fotoshop, Inc., 136 W. 32nd St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Joseph P. Hackel, Rm. 1919, Chanin Bldg., 122 E. 42nd St.
Hecker's Camera Store, 1519 Amsterdam Ave.
Herbert & Huesgen Co., 18 E. 42nd St.
Leonard F. Kleinfeld, 146 West St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician. Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
Luma Camera Service, Inc., 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
***MOGULL BROS. ELECTRIC CORP.,*** 1944 Boston Rd.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Shop, 1197 Sixth Ave.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, Inc., 368 Lexington Ave.
***RAB SONS,*** 1373 Sixth Ave.
Schoenig & Co., Inc., 8 East 42nd St.
Frank Tanham & Co., Inc., 9 Church St.
***WILLOUGHBYS,*** 110 W. 32nd St.
Northport: R. E. Sears, 487 East Main St.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Poughkeepsie: Marshall's Gift Shop, 341 Main
Rochester: Marks & Fuller Co., 36 East Ave. St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Edwin A. Hahn, 223-225 Columbia St.
Yonkers: Joseph F. Blatzheim, 4-6 Riverdale Ave.

## NORTH CAROLINA

Charlotte: The Rendezvous, 317 S. Church St.
W. I. Van Ness & Co., 213 N. Tryon St.

## OHIO

Akron: Pockrandt Photo Supply Co., 16 N. Howard St.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 416½ Main St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Co., 1501-7 Superior Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Shea & Williams, 2028 E. Third St.
Findlay: Day Radio Shop, 111 E. Sandusky St.
Lima: Hunter Drug Store, Lima Trust Bldg., 49 Public Sq.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
A. C. Saunders, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

## OKLAHOMA

Oklahoma City: H. O. Davis, 106 S. Hudson St.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.

## OREGON

Cottage Grove: Nelson Electric Shop.
Pendleton: Floyd A. Dennis.
J. T. Snelson, 608 Garden St.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman-Wolfe & Co., Kodak Dept., Fifth, Washington & Alder Sts.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

## PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1026 Peach St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: Johnstown News Co., 115 Market St.
Lebanon: Harpel's, 757-9 Cumberland St.
Philadelphia: G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Haussmann's Pharmacy, 6th and Girard Ave.
Home Movie Studio, 20th and Chestnut Sts.
***KLEIN & GOODMAN,*** 18 S. 10th St.
MacCallum Stores, 1600 Sansom St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts., Dept. 201.
George W. Tegan, 420 E. Mt. Airy Ave.
John Wanamaker, Dept. 56.
Williams, Brown & Earle Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Reading: W. F. Drehs, 541 Court St.
Scranton: Jermyn Bros., 205 N. Washington Ave.
Scranton Home Movies Library, 316 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

## RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.

## TENNESSEE

Chattanooga: Englerth Photo Supply Co., 722 Cherry St.
Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church St.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

## TEXAS

Abilene: W. C. Cosby, 249 Pine St.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co., 1610 Main St.
El Paso: Don Thompson, Inc., 308 E. San Antonio St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Chas. G. Lord Optical Co., 704 Main St.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 209 Alamo Plaza.

## UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 S. Main St.

## VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.

## WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Pasco: New Pasco Drug Co.
Pullman: R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.

Joyner Drug Co., Howard & Riverside Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook Drug & Stationery Store.

### WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

### WISCONSIN

Bloomer: Dettloff's Pharmacy.
Fond du Lac: Huber Bros., 36 S. Main St.
La Crosse: Moen Photo Service. 313 Main St.
Madison: Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Photoart House of Milwaukee, 220 Wells St.
Oshkosh: Coe Drug Co., 128 Main St.

## UNITED STATES POSSESSIONS

### CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

### HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort Street.

### PHILIPPINE ISLANDS

Manila: Denniston, Inc., 123 Escolta.

## OTHER COUNTRIES

### AFRICA

*Cape Province*

Cape Town: Kodak (South Africa) Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

*Natal*

Durban: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

*Transvaal*

Johannesburg: Kodak (South Africa) Ltd., "Kodak House," Rissik St.

### SOUTH AFRICA

Johannesburg: City Photo House, 52 Kerk St.

### ARGENTINE

Buenos Aires: Casa America Lda., S. A., Avenida de Mayo 959.
Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

### AUSTRALIA

*New South Wales*

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.

*Queensland*

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

*South Australia*

Adelaide: Harrington's, Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

*Tasmania*

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

*Victoria*

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.

*West Australia*

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

### CANADA

*Alberta*

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

*British Columbia*

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.

*Manitoba*

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Film & Slide Co. of Canada, Ltd., 205 Paris Bldg., Portage Ave.

*Ontario*

Hamilton: W. E. Hill & Bro., 90 W. King St.
Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Associated Screen News. Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

*Quebec*

Montreal: Associated Screen News, Ltd., 5155 Western Ave. at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
886 St. Catherine St., W.
Gladwish & Mitchell, 7 Cypress St.

*Saskatchewan*

Regina: Regina Photo Supply, Ltd., 1924 Rose Street.

### CHINA

Hong Kong: Pharmacy, Fletcher & Co., Ltd., 26 Queen's Rd., Central.
Shanghai: Chiyo Yoko Photo Supplies, 393 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 381 Nanking Road.

### CZECHOSLOVAKIA

Prague: Emil Wachtl, Specialists in Cynecameras, 8 and Narodni tr. 26.

### DENMARK

Copenhagen: Kodak Aktieselskab, Ostergade I.
Kongsbak and Cohn, Nygade 2.
S. Skotner, Amalievej 14

### EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pasha St. and Ramleh Sta.

### ENGLAND

Blackburn: E. Gorse, 86 Accrington Rd.
Brighton: Stead & Co., Ltd., 18-19 Duke St.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: F. J. Bedson, 50 Widmore Rd., Bromley.
Kingston-on-Thames: Durbins, 24 Market Pl.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Wallace Heaton, Ltd., 84 Aldersgate St.
E. C. 2: Wallace Heaton, Ltd., The Arcade, Liverpool St.
59 Cheapside.
E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
E. C. 4: Wallace Heaton, Ltd., 91-94 Fleet St.
N. 13: Camera Craft Ltd., Camera Corner, Palmers Green.
N. W. 11: Photographia; 873 Finchley Rd., Golders Green.
S. E. 6: A. O. Roth, 85 Ringstead Rd., Catford.
S. W. 1: Kodak, Ltd., 96 Victoria St.
Service Co., Ltd., 289 High Holborn.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
W. 1: Bell Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28 A Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Kodak, Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

### FRANCE

Paris: M. Assemat, 95 Rue des Petits-Champs, I.

### GERMANY

Berlin: Romain Talbot, Fraunhofer Str. 14, Charlottenburg 2.

### HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361. W.
Den Haag: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred Hendriklaan 196.
Groningen: Capi, 3 Kleine Pelsterstraat.
Nijmegen: Capi, 13-17 van Berchenstraat.
Broerstraat 48.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

### HUNGARY

Budapest, iv: Pejtsik Karoly, Varoshaz U-4.

### INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Road.
Hamilton Studios, Ltd., Hamilton House, Graham Road, Ballard Estate.
Calcutta: Army & Navy Cooperative Society, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.

### ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (29).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

### JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.
T. Uyeda & Co., No. 4 Junkeimachi Shinsaibashi-suji Minami-ku.
Tokyo: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi.

### MEXICO

Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Kodak Mexicana, Ltd., Independencia 37.

### NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-172 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Waterworths, Ltd., 705 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 40 Prince St.
Greymouth: L. A. Inkster, Mawhera Quay.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.
Te Aro Book Depot, 64 Courtney Pl., Gas Company's Bldg.
Waterworths, Ltd., 216 Lambton Quay.

### NORWAY

Oslo: J. L. Nerlien A/S, Nedre Slotsgate 13.

### PERU

Lima: Importaciones Americanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

### SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.

### SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

### SPAIN

Barcelona: Catalonia S. A., Ronda San Pedro 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

### STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.
Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio and Photo Co., 39 High St.

### SUMATRA

Medan: Y. Ebata & Co.. 69 Kesawan.

### SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.

### SWITZERLAND

Basel: Wilhelm Dierks, Freiestrasse 74 (Sodeck).
H. Strubin & Co., Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Zurich: Ganz & Co., Bahnhofstrasse 40.
M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
Zulauf and Co.. Bahnofstr. 61.
Winterthur: Alb. Hoster, Marktgasse 57.

### VENEZUELA

Maracaibo: MacGregor & Co., Apartado Postal No. 197.

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*with*

**Rod La Rocque**
**Phyllis Haver**
**Sam De Grasse**

**A story full of spice and romance is built around the court intrigues of Napoleon's tempestuous reign as Emperor of France. A reckless soldier who boasts of an imaginary intimacy with his monarch, finally deserves and earns it—as well as the lovely lady who has shared his adventures.**

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*Subsidiary of Eastman Kodak Co.*

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**Harry Langdon lingers behind the army after the Armistice is declared and, because of a strong likeness to a dissolute monarch of one of the smaller kingdoms, he is substituted for the latter by a revolutionary faction which seeks to gain control of the monarchy. As a counterfeit king, Harry is a scream, and his adventures with the Queen are full of surprises. Three reels of continuous hilarity.**

# NEVER WEAKEN

**In this picture, Harold Lloyd is at his breath-taking best. In order to stimulate business in his sweetheart's office, he produces cripples to be treated by her employer. Suspecting a rival in her affections, he attempts suicide, but quickly changes his mind when he finds real hazards through his frantic efforts to escape imminent death in the tottering framework of a steel skeleton office building. Suspense and laughter throughout.**

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■ *All classified advertising copy will be carefully scrutinized but* Movie Makers *cannot be held responsible for errors or statements made by classified advertisers. Box numbers are provided for advertisers who wish to use them. Mail received for these box numbers is forwarded by* Movie Makers *unopened to the advertisers concerned. Remittances, if any, to cover goods offered for sale in this department should be made to the advertiser and not to* Movie Makers. *The closing date for the receipt of copy is the tenth of the month preceding date of issue. Cash with order is required.*

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## EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER: 100 ft. DeVry model B 16mm. camera with *f*/3.5 lens automatic spring drive, $12.75; used Drem exposure meter, $2.95; Cine-Kodak model B *f*/6.5 lens, $22.50; new DeVry model G projector, motor driven, $29.95; almost new Kodascope model K, $160.00 list, at $114.50; Bell & Howell enlarger, fit any 57 model, list $28.00, at $9.75; Peko Maestro 16mm. sound projector complete in turntable, 33 and 78 revolutions, with amplifier and speaker, special at $95.00; Victor model 3 camera with 1" *f*/1.5 Wollensak lens at $82.50; almost new Cine-Kodak model B *f*/3.5 lens at $39.95. Hundreds of other bargains in the Bass Bargaingram #209 sent on request. Money back guarantee on every item. BASS CAMERA COMPANY, 179 W. Madison St., Chicago, Ill.

■ SIMPLEX FADING GLASS will produce fade in or fade out in your own movies. With instructions and carrying case, $2.00. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

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■ ONE DOLLAR ONLY—New Hayden extension arms for your Kodatoy for 400 ft. reels. Sent direct only. A. C. HAYDEN CO., Brockton, Mass.

■ FOR SALE, Victor model 5, *f*/2.9 lens, good condition, cost $220. Sell for $125. DR. A. R. BELLERUE, Waupaca, Wisc.

■ KODATOY, new—regularly $12.00—$6.00; Cine-Kodak BB *f*/1.9, $50.00; Hugo Meyer 2" lens, *f*/1.5, Bell & Howell mount 70D, $45.00; Hugo Meyer 1" lens, *f*/1.5, Bell and Howell mount 70D, in Kodacolor, $40.00. COLUMBUS PHOTO SUPPLY, 146 Columbus Ave., New York.

■ 1 CINE-KODAK K 1.9 (new) with Kodacolor, $110.00; 1 Cine-Kodak M 3.5 (new), $40.00. G. ADAMS, 1332 Logan Ave., N.W., Canton, Ohio.

■ $135. TAKES VICTOR 7R projector, chromium and black finish, and with #11 lamp rheostat. Cost $230. Carries manufacturer's certificate perfect mechanical condition throughout. E. IMHOFF, 456 N. Booth, Dubuque, Iowa.

■ B & H 70A $150.00 16mm. camera and 57G, 250 watt var. projector which retails for $246.00, both used only few times. Will sacrifice both for first $150 offered or separately, $80.00 each. Send 25% deposit. Will ship balance C.O.D. subject to inspection on delivery. Ask for special bargain lists. NATIONAL ALL-MOVIE SALES CO., 333 No. Michigan Ave., Chicago, Ill.

■ NEW HUMIDOR CANS, 45c, 400 ft. reels, 50c. 16mm. films 35c up. Free Bargain lists. HOME MOVIE SERVICE, Box 32, Easton, Pa.

■ LOWEST prices on all 16mm. film. Projectors, cameras, screens, lenses, accessories 15 to 25% off. Send for price lists. CINECRAFT CO., 80 Boylston St., Boston, Mass.

■ TAKE MOVIES indoors. Reflector, tripod, tilting head, complete outfit, $3.97. Tripod fits all cameras. Fall bargain scoop now ready. WOLK CAMERA COMPANY, 219 S. Dearborn St., Chicago, Ill.

■ LENS SPECIALS, for 16mm. cameras: ¾" *f*/2.9 Meyer Trioplan, $20.00; 15mm. *f*/1.5 Meyer Plasmat, $35.00; 1" *f*/1.9 Dallmeyer, $17.50; 1"*f*/2.9 Meyer Trioplan, $17.00; 1"*f*/1.5 Wollensak, $30.00; 2" *f*/1.8 Wollensak, $40.00; 2" *f*/3 Meyer Trioplan, $30.00; 2" *f*/3.3 Wollensak telephoto, $17.50; 3¾" *f*/3.3 Wollensak telephoto, $40.00; 3½" *f*/4.5 Goerz Celor, $25.00; 4¾" *f*/6.3 Carl Zeiss Tele Tessar, $35.00; 6" *f*/4.5 Dallmeyer telephoto, $42.50; 6" *f*/4.5 Wollensak telephoto, $45.00. WILLOUGHBYS, 110 West 32nd St., N.Y.C.

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**MOVIE MAKERS**

105 West Fortieth Street
New York, N. Y., U. S. A.

■ LENSES, camera, films — speed, telephoto, regular lenses. Cine-Kodak A, *f*/3.5 with tripod. 16mm. Cinegraphs and Burton Holmes travelogues. All new material CHEAP. HARRY LUCZAK, 1826 Kenilworth Ave., Berwyn, Ill.

## EQUIPMENT WANTED

■ WANTED, 16mm. library films, whole libraries and single films, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

■ FILMO 70-A camera wanted. Must be in perfect condition and the price right. Write full particulars BOX 144, Movie Makers.

## FILMS FOR RENTAL OR SALE

■ PIXY PICTURES (25 ft.) 16mm. short subjects complete with leader, title and metal reel, all new film, $.75 each, three for $2.00. Send for list. Also many 100 ft. travel-scenics at $4.50. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ *Big Trees of Yosemite,* 200 ft., 16mm., price $12.00; 100 ft., $6.00. *On the Waves at Waikiki,* 150 ft., price $9.75. *Tame Wild Life of Yosemite,* 375 ft., $22.50. GUY D. HASELTON, 7901 Santa Monica Blvd., Hollywood.

■ 35MM. NEGATIVE fresh Eastman and Dupont stock—panchromatic—supersensitive — grayback. 100 ft. daylight loading rolls, $2.75 each. Sept rolls, 1 dozen, $4.00. Also lengths from 50 ft. to 400 ft., at prices ranging from 2 to 2½c per foot. WARRANTED FILMS, INC., 729 Seventh Ave., N. Y. C.

■ JUST OUT! New list of both 16mm. and 8mm. Illini home movie rental library subjects for members or non members within a 1000 mile radius. ILLINOIS CAMERA SHOP, Galesburg, Ill.

■ 16MM. FILM RENTAL LIBRARY. Service available anywhere in United States. Maximum weekly rental, $1.00 per 400 ft. reel. Hundreds of brand new 100 ft., 16mm. subjects (first quality—no pirated prints) for sale at $3.50 and $3.95. Many slightly used 100 ft., 16mm. subjects, $2.25 and $3.25. Longer films at proportionately low prices. Write today for big descriptive catalogue. EASTIN FEATURE FILMS, Galesburg, Ill.

■ "THE WORLD'S GREATEST PASSION PLAY," depicting the entire story of the life of CHRIST. This crowning achievement is more elaborate than the OBERAMMERGAU stage play, complete story in 5 reels. (New) 16mm. safety film. Religious! Soul-Stirring! Heart-Reaching! Rent or purchase. We have many others. Write HEMENWAY FILM CO., 37 Church St., Boston, Mass.

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■ EXCHANGE EXCLUSIVELY—Our library was the first to reduce the price of EXCHANGE to $1.00 for 400 ft. films and maintain its STRICTLY HIGH CLASS SERVICE. Exchange prices: 400 foot reel, $1.00; 200 foot reel, 50c; 100 foot reel, 25c. RETURN POSTAGE REQUIRED. We positively will not accept pictures with broken perforations and scratched emulsion and that AUTOMATICALLY PROVIDES A GUARANTEE THAT YOU WILL GET QUALITY FILMS FROM US and QUALITY HAS NO SUBSTITUTE. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

## TRADING OFFERS

■ SHOTGUNS, target pistols, rifles and other good firearms accepted in trade on motion picture and photographic equipment. Authorized Eastman, Bell & Howell, Victor, Rhamstine, Simplex, Pathex, DeVry, Leitz and Stewart-Warner dealers. NATIONAL CAMERA EXCHANGE, 5 So. Fifth St., Minneapolis, Minn.

■ DON'T MISS THIS OFFER. $50.00 allowance for your old projector regardless of make, model or condition, on the latest model "K" Eastman Kodascope. NATIONAL CAMERA EXCHANGE, 5 S. 5th St., Minneapolis, Minn.

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■ GOOD BUSINESS awaits you in your county via the movie route. Ask how. HOWARD E. THOMPSON, 35 Newkirk Ave., Trenton, N. J.

# New Precision CONTINENTAL KODAKS

## *adaptable to film packs, cut film and plates*

*Kodak Recomar 18 (2¼" x 3¼"), with three single plate holders with film sheaths, one film pack adapter, cable release and exposure table, costs $40. Kodak Recomar 33 (3¼" x 4¼"), similarly equipped, $48. Supplementary lenses, each, $3.50. Eastman pays the tax on all Eastman cameras.*

# KODAK RECOMARS 18 *and* 33

FROM Kodak's German factory come these versatile "still" cameras. Both are characterized by unsurpassed precision construction, sturdiness and fine finish.

Each carries a fast *f*.4.5 anastigmat lens and Compur shutter ... a combination which assures you of exceptionally sharp contact prints and beautiful enlargements with which to supplement your movie making. In addition you can, at very nominal cost, have auxiliary long-focus and wide-angle lenses to increase the range and variety of your pictures.

The Kodak Recomars take plates, film packs, or cut film, hence permit the use of panchromatic and other extremely sensitive negative materials.

For other features of these remarkable new Kodaks, read the panel below. Kodak Recomar 18 costs but $40; "33" costs $48... at your Kodak dealer's. You pay no tax; Eastman pays it.

## DETAILS OF THE KODAK RECOMARS

LENS: Anastigmat *f*.4.5. SHUTTER: Compur, with 8 speeds from 1 to 1/250 second on the "18," to 1/200 second on the "33," besides bulb and time; built-in self-timer; lens openings from *f*.4.5 to *f*.32; cable and finger release. FINDERS: Wire-frame, direct-view; also brilliant reflecting type, with spirit level attached. GROUND-GLASS FOCUSING BACK: Easily taken apart if replacement of ground glass is necessary. BELLOWS: Double-extension; made of high-grade leather. BODY: Light, strong metal, covered with pin-grain morocco leather. PICTURE SIZES and NEGATIVE MATERIALS: Recomar 18—2¼ x 3¼ in. film packs, 6½ x 9 cm. plates, or 2½ x 3½ in. cut film; Recomar 33—3¼ x 4¼ in. or 9 x 12 cm. film packs, 9 x 12 cm. plates or cut film.

**EASTMAN KODAK COMPANY** ROCHESTER
NEW YORK

# MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

LIBRARY OF CONGRESS
OCT - 5 1932
PERIODICAL DIVISION

OCTOBER, 1932

25c

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■ SIMPLEX FADING GLASS will produce fade in or fade out in your own movies. With instructions and carrying case, $2.00. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ ZEISS ICA stereoscopic camera, 3 dimension, 6x13 cm., ƒ/4.5, cost, $135. Sell $75. HECKERS CAMERA STORE, 1519 Amsterdam, cor. 135th St., N. Y. C.

■ BELL & HOWELL projector, Model 57, 375 watt, equipped with Filmophone motor, complete with Bell & Howell Projectophone in two cases with five 400 ft. sound reels with discs all in first class condition; used very little, cost more than $700. All for $295 or will exchange for a new Filmo JL Model projector. Filmo 57X continuous projector attachment, cost $100.00; used very little, $50.00. New improved model, Rhamstine Electrophot, cost $30.00; almost new for $20.00. Graflex postcard size ƒ/4.5. Autographic type back in good condition, $60.00. 35mm. Acme portable projector almost new, $95.00. FRED BRYANT, Lexington, Ky.

■ FOR SALE: Eastman Model M Cine-Kodak and Model C Kodascope, used one month. All for $60.00, both with carrying cases. F. P. SMITH, P. O. Box 549, Washington C. H., Ohio.

■ CLOSING OUT BARGAINS on 16mm., 35mm. and still equipment and accessories. Send for BARGAIN LIST. JOHN P. CONBERE, 1227 W. Walnut St., Shamokin, Pa.

■ LIBERAL ALLOWANCES for your old model camera, Kodatoy, or obsolete movie, equipment, toward the new Cine-Kodak Eight camera or projector. NATIONAL CAMERA EXCHANGE, 5 South 5th St., Minneapolis, Minn.

■ NEW TOY 16mm. projector, 100 foot capacity, hand driven. Good for editing. Complete, $3.95. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ MODEL 5 Victor cine camera, Meyer lenses: Trioplan, Tele-Megor Telephoto, Kino Plasmat Kodacolor. Cost $400. Sell, $200. Bell & Howell projector, Model 57, cost $250; sell $125. Thalhammer tripod, cost $35.00; sell $15. Dremophot exposure meter, $6. Ramstein optochrome filter, $3.50. D. J. MALLETTE, Meuer & Auerbach, 99 Mamaroneck Ave., White Plains, N. Y. Phone W. P. 5863.

■ ZENITH BARGAINS: Bell & Howell model HG, like new, $125.00; Kodascope model "A," $75.00; DeVry "B," $15.00. All with cases. Films wanted. ZENITH FILM & SUPPLY, 630 Ninth Ave., New York.

■ SPOOK and dissolve effects possible on Cine-Kodaks M, B, BB and K if you have my $10.00 rewind key. WILLIAM J. GRACE, ACL, Kirby Building, Dallas, Texas.

■ LOWEST prices on all 16mm. equipment; prices average 15 to 25 per cent off list. Titlers for Simplex or Eastman cameras, $5.75. Send for price lists. THE CINECRAFT CO., 80 Boylston St., Boston, Mass.

■ VICTOR 7R projector (Deluxe model) with #11 lamp rheostat, $115. Cost $230. Carries manufacturer's certificate perfect condition. Optional 800′ reel arms and reels at slight extra cost. E. IMHOFF, 456 N. Booth, Dubuque, Iowa.

■ BEFORE PURCHASING, like new B. & H. cameras and projectors. Send for our bargain lists first. NATIONAL ALL-MOVIE SALES CO., 333 N. Michigan Ave., Chicago.

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■ SELECTED 16mm. library films, in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

■ ENSIGN Auto-Kinecam camera, complete $99.00 model, $60.00; Keystone 16mm. automatic camera, $22.00; Hollywood model camera ƒ/3.5 lens, $17.50; Ansco Risdon 16mm. camera, $14.00; Kodascope C projector, former model, $20.00; Motioscope motor driven projector, $14.50; Filmo projector, late model, 250 watt bulb, $98.50; Filmo projector, 57GG, 375 watt, variable resistance and ammeter, $135.00; Filmo projector, late model, 375 watt bulb, $107.50; Rhamstine Electrophot in case, $19.50; Filmo Photometer in case, $11.50; W title board with 200 asst. letters, $5.00; DeVry footage counter, $30.00 model, new, $18.00. WILLOUGHBYS, 110 W. 32nd St., New York City.

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## FILMS WANTED

■ WANTED, good used 16mm. films, 100, 200, 400 ft. lengths. Give titles, producer, price wanted. J. W. WEST, Box 841, Portland, Maine.

■ WE BUY selected shots from 16mm. films you have made. Any lengths. Cash waiting. Do not send films. Descriptions wanted immediately. BLOOMFIELD FILMS, 1637 Lexington Ave., New York, N. Y.

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## MISCELLANEOUS

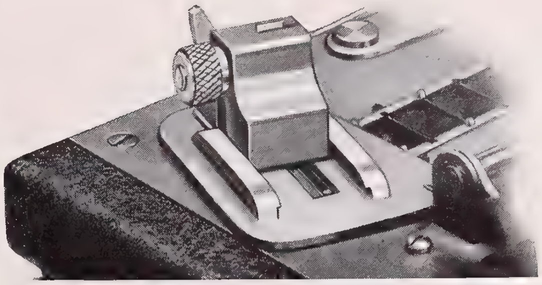
■ COMPLETE PRINTING OUTFITS for movie titles, presses, type, ink, paper, supplies. Write for catalog. KELSEY CO., D-50 Meriden, Conn.

## *New!* Cooke .64″ Wide Angle Projection Lens

BIG, bright pictures for small rooms—that's the trick behind this new Cooke .64-inch F4 projection lens. It has the widest angle yet obtained in a 16 mm. projection lens, and a remarkable speed for a lens of such short focal length. The image you'll get in the living room—a 5′10″x4′5″ picture at only ten feet—is *nine* times the area of that from the standard 2-inch lens. And then there is the job it will do with your projector located a few feet behind a translucent screen, as in a window display or a convention booth. It will give a bright 14-inch picture at only two feet; a brilliant 28-inch picture at four feet. Wherever a long throw is impractical, this new lens is the perfect solution. Made with characteristic Cooke accuracy, the lens for Filmo 57 and M Projectors is.............................. **$40**

Can be adapted for the new Filmo J and JL Projectors for **$1.50**

## *New!* The B & H Splicer Dry Scraper Unit



Simplifying and speeding up 16 mm. film splicing, this new B & H Dry Scraper permits you to remove emulsion from the splicing surface in a trice *without use of water.* The Dry Scraper unit replaces the scraper guide bar of the B & H Splicer, Combination Rewinder and Splicer, or Film Editor, by the simple removal and replacement of a single screw. The film is placed over the pilot pins in the usual way. A stroke or two with the Dry Scraper, and the emulsion is off of the proper area. The scraper blade has four cutting surfaces. When one becomes dull after long use, simply turn the blade to another position.

The B & H Dry Scraper, complete.................. **$2.75**

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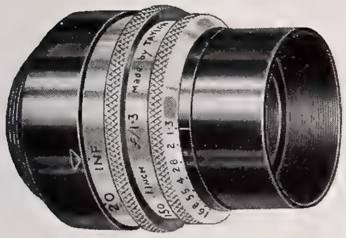
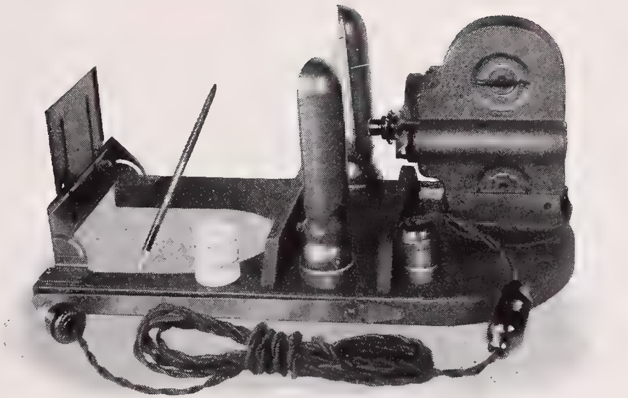


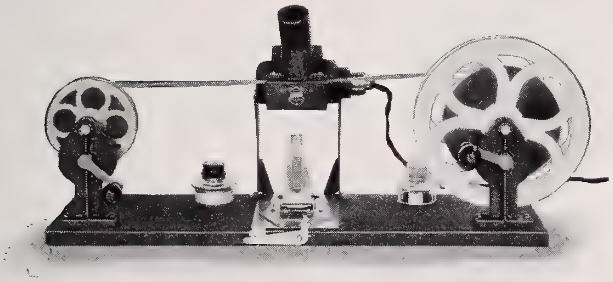
### The New Cooke F 1.3 Lens for Impossible Light Conditions . . .

The new Cooke 1-inch F 1.3 Filmo 70 Camera lens, used with super-sensitive pan film, will take movies under light conditions a short while ago considered utterly inadequate for any kind of picture. This new lens, offering a good degree of sharpness, has the fastest working speed yet satisfactorily obtained for 16 mm. cameras. Price.................... **$75**



**B & H Title Writer . . .** The B & H Character Title Writer is a miniature stage set for elaborate titles of all kinds, including animated work, as well as a most convenient, complete unit for filming ordinary title cards. The Filmo 70 Camera is mounted on a screw in proper shooting position, and with lens focuser and compensating viewfinder prism. Powerful lights—always in place. Put title in rack and press the button.

Complete, with title cards, ink, etc.................... **$36**

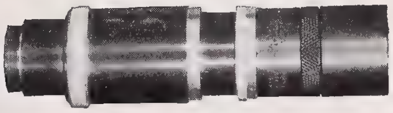


**B & H Film Editor . . .** The B & H Film Editor, with its illuminating, magnifying Picture Viewer, rewind arms, and conveniently located diagonal splicer, combines in one simple mechanism all you need to edit films quickly and without fuss and bother. Complete............................ **$40**

Rewind and Splicer, without Picture Viewer............... $14.00

Splicer block alone.................................... 7.50

### Football Isn't Football Without a Telephoto



6″ F 5.5

It's like wandering into deep woods without a compass to be at a football game without a telephoto lens. Action takes place out of range of a 1-inch lens. Bring it up closer with a two-, three-, or four-inch Cooke Telephoto. For Filmo 70-D:

2-inch and 4-inch, **$55**; 3-inch, **$57.50**; 6-inch F 5.5....**$60.00**

---

BELL & HOWELL

# FILMO

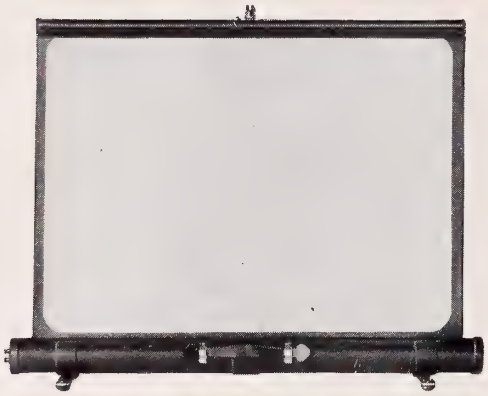
Bell & Howell Co., 1843 Larchmont Ave., Chicago, Ill., New York, Hollywood, London (B & H Co., Ltd.) Est. 1907

| | |
|---|---|
| 13" x 18" | ..$3.00 |
| 18" x 24" | ..$4.00 |
| 22" x 30" | ..$5.00 |

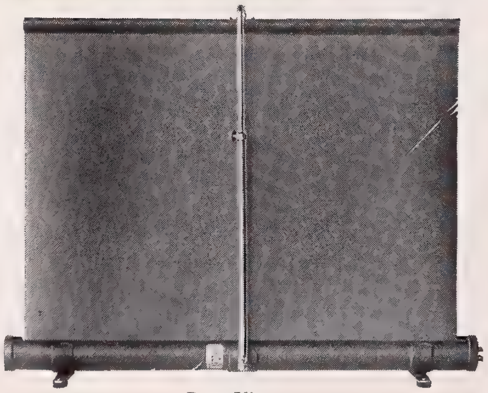
# If you are looking for value—

# here is a genuine Da-Lite Screen for only $3

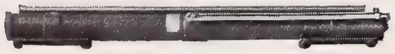
***These two inexpensive Da-Lite Screens have the same super-brilliant glass bead surface as the more costly Da-Lite Portable Screens and the big professional Da-Lite Theatre Screens.***



| | |
|---|---|
| 22" x 30" | $13.50 |
| 30" x 40" | 16.00 |
| 36" x 48" | 18.00 |
| 39" x 52" | 22.50 |
| 45" x 60" | 30.00 |
| 52" x 72" | 40.00 |



Rear View



Model F Folded

THE DA-LITE JUNIOR is a *real* screen capable of the same fine projection results that have made *all* Da-Lite glass bead screens the first choice of all who know. It's well built too, and the handiest little outfit you ever saw. The Junior sets up in a jiffy—stands perfectly straight—doesn't show a wrinkle, and folds up small enough to tuck away in most any drawer. And think! For only $3—$4 or $5, depending on the size you want, the Da-Lite Junior will give you all the brilliance ANY screen can give you—plus the extra brilliance obtainable only from the Da-Lite super glass bead surface.

## The Da-Lite Model "F"

*another real* VALUE

Here's another Da-Lite screen that combines Da-Lite performance with the economy of the day. It's the Da-Lite Model F, a semi-automatic screen ruggedly built for the hardest kind of service. The screen itself is mounted on a high tension spring roller contained in a beautiful, black crystal finished case. When erected, the surface is held vertical and taut by a telescope rod that swings up from the rear. Sturdy, rubber-shod feet hold the Model F steadily wherever it is placed. You can't possibly get better value in a portable screen, than you get in the Da-Lite Model F.

These two, and *other* Da-Lite super screens may be seen at most good dealers. If your dealer is not yet supplied, we will gladly send fully illustrated literature.

**The DA-LITE SCREEN CO. INC.**
**2725 N. Crawford Ave., Chicago, Ill.**

*Super* DA-LITE *Screens*

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OCT -1 1932

MOVIE MAKERS
The magazine of the Amateur Cinema League, Inc.

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*Editor*
ARTHUR L. GALE

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# FELIX

## is still packing them in

The depression (which is now officially over) did not affect Felix's popularity at all. His pictures at the low rental price of 50c per 400' reel (75c over weekends) are still furnishing entertainment to thousands of home movie patrons.

His series which has just been released are only part of 120 brand NEW SHORT SUBJECTS made available for rental at our low rental prices. See the dealer nearest you for details or write to us for a catalogue.

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J. F. Gould

Lowell
Donaldson's

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Eastman Kodak Stores

Worcester
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L. B. Wheaton Co.

Hartford
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Springfield
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Buffalo
J. F. Adams Co.
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Newark
Schaeffer's

Montclair
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Ajemian's

Plainfield
Mortimer's

Philadelphia
McCallum Stores
Williams, Brown & Earle

Trenton
Dwyer Bros.
H. E. Thompson

Scranton
*Home Movies Library

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A. G. Bowers

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Darmstaetter's

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*Cohen's

Pittsburgh
Jos. Horne Co.

Wilmington
Butler's

Washington
Robbin's

Indianapolis
The H. Lieber Co.

Cleveland
The Halle Bros. Co.

Canton
Roth & Hug

Milwaukee
*Eastman Kodak Stores

Grand Rapids
The Camera Shop

Dayton
Dayton Camera Shop

Evanston -Oak Park
Hattstrom & Sanders

Terre Haute
Snyder's Art Store

Toledo
Franklin Printing Co.

Columbus
Don McAlister

Chicago
Almer Coe & Co.

Springfield
The Camera Shop

Cincinnati
Huber Art Co.

Detroit
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St. Louis
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Tucson
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Lynn's

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Educational Pictures
"THE SPICE OF THE PROGRAM"

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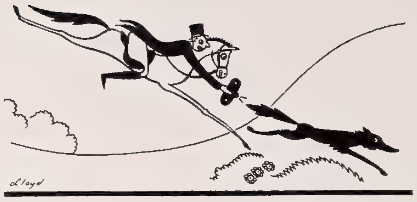


# Featured releases

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* Movie Makers.

■ Bell & Howell Co., Chicago, Ill. The Filmo Library catalog of this company lists a great variety of attractive subjects, including sport, travel and educational features.

■ Eastin Feature Films, Galesburg, Ill. Distribution rights of the Mickey Mouse and Silly Symphony cartoons on 16mm. are announced by this company from a central location facilitating immediate delivery. The comedies will be available on 25, 50 and 100 foot reels.

■ Eastman Kodak Co., Rochester, N. Y. Cinegraph releases for September and October are Charlie Chase in *Don't Get Too Rough, Innocent Husbands, Tell 'Em Nothing* and *Train Your Spooks;* Our Gang in *A Hunting Party, Every Man For Himself* and *Apple Day;* Stan Laurel in *Catch 'Em Young;* Clyde Cook in *A Friend In Need;* and Laurel and Hardy in *Sailors Beware.*

■ Gerke, Frederic L., New York City. The sole distributor of Pathegrams offers sound on disc films which include many Pathe features, Grantland Rice Sportlights and Aesop's Fables. A new 68-reel silent library is also offered.

■ Gillette Camera Stores, Inc., New York City. Offered on a new rental plan, an unusual collection of sound on disc films in single and multiple reel features are presented by this company, in addition to their silent library.

■ Haselton, Guy D. An illustrated pamphlet describing numerous 16mm. subjects of the Travellette series is ready for distribution by this maker of *Tame Wild Life Of Yosemite* and *On The Waves At Waikiki.*

■ Hemenway Film Company, Boston, Mass. Claimed as one of the finest of all religious films, *The Passion Play,* 2000 feet, 16mm., is featured by this film distributor.

■ Hollywood Film Enterprises, Hollywood, Calif. Among a large list of attractive films this company features a series of air thrills by Elmer Dyer, and a direct distribution of Mickey Mouse and Silly Symphony cartoons.

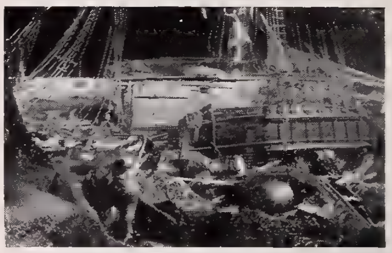
■ Home Film Libraries, New York City. Featuring *The Wreck Of The Hesperus,* a Cecil B. DeMille production based on the Longfellow poem, this company announces this month its series of features for 1933 which will include *The Lady Of The Lake,* a Fitzpatrick production; *High Voltage* and *His First Command,* with William Boyd; *Horseshoes* and *Flying Luck,* with Monte Banks; *Captain Of The Guard,* with John Boles and Laura LaPlante; *Oh, Yeah,* with James Gleason; and others.

■ Kodascope Libraries, Inc., New York City. *Captain Swagger,* with Rod LaRocque and Sue Carol; *Don't Park There,* with Will Rogers; and *Shore Shy,* with Billy Dooley are released this month in addition to 100 other new subjects listed in the fifth edition catalog, now available. A listing of 8mm. library subjects and a clearance sale of 16mm. films at reduced prices complete the month's announcements of this company.

■ Manhattan Film Rental Library, Brooklyn, N. Y. A list of varied and interesting subjects for rental and sale is ready for distribution. There are both 100 ft. and 400 ft. films included in this list.

■ Willoughbys, New York City. *Little Accident, Cohens And Kellys In Africa, East Is West* and *Seed* are added to the extensive listings of this dealer, with such popular players as Douglas Fairbanks, Jr., Edward G. Robinson, Anita Page, Lupe Velez, Zasu Pitts and others.

THE
1933 SERIES OF
Home Film Library Features
ARE RELEASED
TODAY



*The Wreck of the Hesperus.* A Cecil B. DeMille super-production. Longfellow's famous ballad forms the background for a powerful drama of the sea.

Here are the other titles:

HIS FIRST COMMAND with William Boyd
*A story of the U. S. Cavalry.*

NOISY NEIGHBORS with Eddie Quillan
*Hilarious comedy.*

BIG TIMBER with William Desmond
*A forest fire story of the great Northwest.*

FLYING LUCK with Monte Banks
*A real air thriller comedy.*

SPUDS with Larry Semon
*An army farce.*

BLACK CYCLONE with Rex, the Wild Horse
*A grand story of Indian days.*

HIGH VOLTAGE with William Boyd
*Six people marooned by a snow storm in the great Northwest.*

COLLEGE LOVE with George Lewis
*A great football story in true collegiate setting.*

THE LADY OF THE LAKE
*A Fitzpatrick production. Based on Sir Walter Scott's famous poem.*

HORSESHOES with Monte Banks
*Trials and tribulations of a young lawyer.*

FLYING HOOFS with Jack Hoxie
*One of the "ridingest, shootingest" Westerns ever filmed.*

OH, YEAH with James Gleason
*Smashing railroad comedy.*

MY FRIEND FROM INDIA with Franklin Pangborn
*A satire on Indian fakirs.*

CAPTAIN OF THE GUARD with John Boles and Laura La Plante
*A super-production of the French Revolution.*

All of these pictures have been selected carefully by experienced librarians with special consideration as to their appropriateness for children as well as for adults. Not alone homes, but schools and churches as well, will find these pictures excellent. You may make arrangements to have them come to you regularly through our block-booking plan. The rental prices are most reasonable.

*See the dealer nearest you (the list of dealers is in the opposite column) or write us direct for further details.*

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# The Finest Values ever offered those who want

## to TAKE AND SHOW MOVIES of PROFESSIONAL THEATRE-LIKE BRILLIANCE

*Stewart-Warner has devoted its vast resources and over a quarter of a century of experience in building long-wearing, gear-driven products—to producing the first high quality movie equipment line to be sold at popular prices.*

Those who want to take and show fine movies—but do not want to spend a fortune on equipment—can now realize their wishes. For Stewart-Warner offers every essential that must be in movie equipment of the highest grade at popular prices.

The 16mm. camera, for instance, designed by Hollywood Cameramen—is so simple anyone can operate it, yet takes such remarkable, lifelike pictures that it is used personally by the movie stars. Has 4 speeds, including s-l-o-w motion and talking picture speed; audible film counter and interchangeable film mount. With De Luxe lens equipment this sensational camera is priced about half that of any camera of comparable quality.

And when it comes to Projectors—nothing on the market can touch the new Stewart-Warner 500 Watt Projector at anywhere near its price. It threads in a jiffy and projects pictures with a lifelike realism that amazes those who have been using ordinary 16mm. projectors. Run it backward or forward at any speed. No annoying flickers or shadows. Stop or show one frame as long as you wish—no danger of scorching as an automatic fire screen drops into place the moment the mechanism stops.

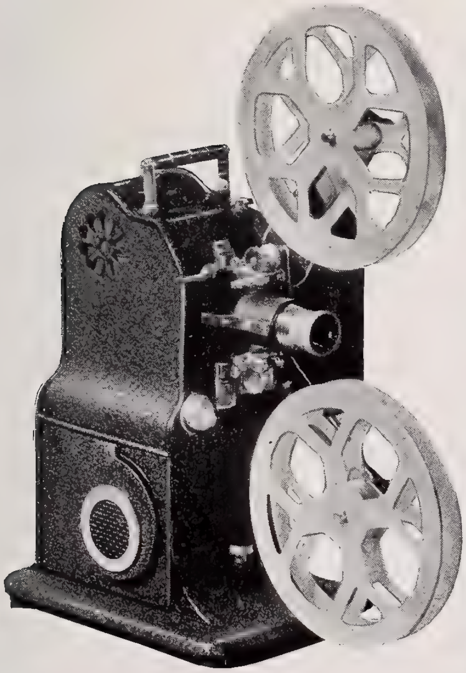
Go to your dealer's—see all the new Stewart-Warner Equipment, including the new type folding, stand-up type screen—compare prices and quality and you'll know why thrift buyers are turning to Stewart-Warner. Illustrated descriptive folder for the asking.

# STEWART-WARNER Movie Equipment

"BUILT FOR RELIABILITY AND PERFORMANCE"

4-Speed Camera, complete with *f*/3.5 lens and carrying case of sporty, new design—De Luxe Hollywood Model .......... $55.00

Semi-professional model with De Luxe Lens equipment, consisting of Magni View Finder and *f*/1.5 or Telephoto lens, only .... $92.50



**New Stewart-Warner Projector**

—has the most powerful light ever offered in a 16mm. projector (500 watts.) Changeable speed—can be stopped or reversed instantly—an unmatched value ............. $125.00

**New Stewart-Warner Screen**

Fold-away, standing type—permanently attached to case which acts as a base, holding screen upright. Beaded glass surface, $20.00. Aluminum surface ...................... $12.50

**Combination Offer**

Projector — Hollywood De Luxe Camera, and Screen, complete ............... $175.00

Movie Equipment Division MM-10
Stewart-Warner Corporation
1826 Diversey Parkway, Chicago

Please send me illustrated description of Stewart-Warner Movie Equipment, including details of the new De Luxe lens-equipped Stewart-Warner Movie Camera.

Name ....................................

Address ....................................

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THE
**BOLEX**
**PROJECTOR FOR**
**9.5 *and* 16mm.**
**Separately or in Combination**

Two Projectors
For the Price of One

**BOLEX FEATURES**

- **Change** from 9.5 to 16 a matter of seconds only. No tools necessary.
- **Illumination:** Special, 250 watt lamp, guaranteed 100 hours, giving a clear picture up to 5x8 feet.
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- **Controls:** Conveniently grouped on side nearest the operator. Forward and reverse speeds, fully controlled.
- **Threading:** Made easy by following simple guide. Straight line film travel. Smooth, vibrationless performance.
- **Construction:** Mechanism support of aluminum, cast in one piece under high pressure. Mechanism is totally enclosed. Controls and fitting nickel and chrome plated.
- **Ventilation:** Highly efficient, by means of forced draught. Fans operate during projection either of stills or movies.
- **Stop on film:** Full illumination provided indefinitely without damage to film by means of motor declutching control.
- **Size:** Compact and convenient. Reel arms fold into small compass, measuring 9½"x8"x5". Weight, complete, only 9½ lbs., approximately.

**PRICES**
**9.5 or 16mm. Models—$99**
**Combination Model—$109**

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Sole Distributors for U. S.
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# Closeups—What amateurs are doing

■ Up in Pawtucket, R. I., Ernest K. Pearson got himself in an awkward movie predicament this past summer. He decided one night to give a show out on the lawn for the neighborhood kids—and did, for more than a hundred of them. The next week, word having gotten around a bit, there were two hundred, with a lot of grownups who tried to give the impression that "of course, we only came to bring the children over!" At the third week's screening five hundred showed up, overflowing the lawn to the street, where they snarled up traffic and stalled a lot of motor cars. But most of the drivers found they could see the movies from their cars, so they didn't mind much and joined the party too. Finally a cop arrived and straightened out the traffic jam, but now Mr. Pearson thinks twice before he asks the neighbors in to see a movie.

■ On page 11 of the League booklet, *Making A Simple Film Story*, there is outlined the beginning of a plot. It was put there purely for the purposes of example and back in 1929, when the book was first issued, no one, least of all the author, knew the end of the story. Since then things have changed. Inquisitive League members wrote in saying what a swell plot it was and how did it end, because they wanted to film it. Well, of course we couldn't admit that we didn't really know, so we made up an ending and sent it on, to the apparent satisfaction of the member. By the time the next request like this came along, we'd plumb forgotten the first *dénouement* and had to invent another one. This one we saved carefully and used for quite a time until, finally, it too disappeared from our memory, lost in a haze of letters on how to film a trip to Europe. But now this whole awful business seems to be solved at last for, out in Indianapolis, W. Stuart Bussey, ACL, made up an ending on his own hook and put it right down on film, before *he* forgot it.

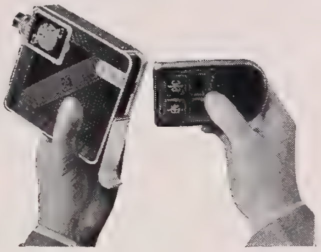
Scene from Stuart Bussey's ending for the plot in "Making a Simple Film Story"

"Honeymoon Ahoy," as pictured in Ralph Eno's wedding film

■ The use of pony carts, a couple of wagons drawn by dogs and an assortment of home made autos for fire trucks, etc., will give you an idea of the "Fireman, Save My Child" melodrama being produced in Aberdeen, Wash., by junior high school youngsters under the leadership of W. Harold Fearing, ACL. Majestically, as the school building roars in flames beside him, the chief descends a ladder from his equipage to inspect the regimented files of his men before they may stir into action. Then, daring rescues, a thrilling leap into a tennis net and all is well, save for the school principal, marooned on the topmost floor. But no one bothers about him and, as firemen and children parade away in honor to the gallant chief, he parachutes to a battered safety beneath an old umbrella.

■ In Oakland, Calif., F. W. Delanoy, Jr., is producing a film story in which the camera will play the leading role and throughout the course of which the audience, much as in the opening sequences of *Dr. Jekyll And Mr. Hyde*, will see directly through the eyes of the chief character. Mr. Delanoy has adapted his story from *The Three Muses*, a simple scenario carried in a past issue of MOVIE MAKERS.

■ The Cross of Chevalier of the Legion of Honor has recently been presented to Paul Montel, managing director of *La Revue Francaise de Photo et de Cinema*, a distinguished award which MOVIE MAKERS is happy to announce.



*Simplex Pockette is the only camera that requires no threading. Simply open the compartment door, insert Simplex Pockette Magazine, close door and begin filming.*

# NOW—
# KODACOLOR

WITH

**Simplex Pockette**
TRADE MARK REGISTERED

The unique flexibility of Simplex Pockette permits instant change to Kodacolor. Fascinating and beautiful results are obtained of those subjects that lend themselves to color.

With Simplex Pockette you do not load your Camera with Kodacolor and then find that you cannot use it for black and white until all this film has been used.

Simplex Pockette Magazine makes it possible to change instantaneously from Panchromatic or Supersensitive film to Kodacolor. Use as much or as little Kodacolor film as you desire—then change. Use as much or as little Panchromatic or Supersensitive film as you desire — then change.

The obvious advantage of this interchangeability makes Simplex Pockette the all-purpose Camera.

SIMPLEX POCKETTE IS LICENSED FOR KODACOLOR BY THE EASTMAN KODAK COMPANY UNDER KODACOLOR PATENTS

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***Full information regarding all models of Simplex Pockette will be sent upon request.***

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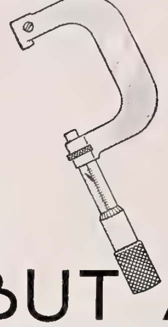
INTERNATIONAL PROJECTOR CORPORATION
90 GOLD STREET NEW YORK, N. Y.

**Simplex Pockette**
TRADE MARK REGISTERED
THE ALL-PURPOSE CAMERA

# PRECISION



## *Yes!* BUT A LOT MORE, TOO

**The Model 5 VICTOR,** illustrated above is priced at **$180.00** with the Hugo Meyer F 2.9 one-inch Trioplan lens. (Previously priced at $220.00.) New Price includes Tax.

The New Victor 5 will appeal to you as being the most beautiful, the most complete, the finest of all 16 m/m cameras! The Model 5 is the original VISUAL FOCUSING, TURRET FRONT 16 m/m CAMERA. Now it has many more new features to lift it even farther beyond competition . . . . a new GRADUATED DIST-A-SIGHT; an AUDIBLE-VISIBLE FILM METER; ATTACHED WINDING CRANK; FILM LOOP GUARD; COLLAPS-O-STRAP HANDLE; and rich, gold flecked BROWN LAVA FINISH with satin black and chrome plate trim . . . . at a great reduction in price!

The exquisite beauty and amazing performance of the New 5 will thrill you. Its new low price will delight you. Don't envy the other fellow . . . Own a Victor yourself. Ask today to see these new Victor Values.

***Lenses of all makes, speeds and focal lengths are interchangeable on Victors. May be equipped for KODACOLOR also.***

**The VICTOR Model 3** Camera (one lens, 3 speeds) has won international fame through its fine performance and ingenious simplicity. Equipped with 20 m/m Dallmeyer F 3.5 FIXED FOCUS lens, it is now priced at only ---------- $87.50 TAX PAID

*"Title As You Go"*
*The* NEW
VICTOR
POCKET
TITLER
$10

Now you can make your titles anywhere, anyplace, right in between scenes. The Victor Pocket Titler (for Victors and Filmos) folds up and slips in the pocket. Order now and "Title As You Go"!

IN a DEPENDABLE 16 m/m Movie Camera mechanical precision is essential — *absolutely* essential to insure *continuous* satisfactory performance! VICTOR has no peer for mechanical precision.

*But precision alone is not enough.* You want Proper Design and Correct Principles. You want Completeness, Flexibility, Convenience and ingenious Simplicity. You want VALUE. You want ALL that VICTOR has built into the New MODEL 3 and 5 CAMERAS to insure superlative movie making results.

ASK YOUR DEALER TODAY to show you why you want a VICTOR . . . . the *only* 16 m/m camera with a 3-YEAR GUARANTEE.

**VICTOR ANIMATOGRAPH CORP.**
**DAVENPORT, IOWA, U. S. A.**

VICTOR

*Ask your dealer to Demonstrate*

# Play—1932

No matter what one's political views may be and in spite of any reservations as to the ultimate good or evil that may come from it, it is impossible not to see an improvement in business conditions in many parts of the world, particularly in the United States. There is definite movement upward from the depths of the depression, financial, social and spiritual, that has gripped the world. Everywhere, those who have the responsibility for the communal and national activities of various countries are stirring themselves to practical measures with a greater degree of hope. The oratory of despair is giving way to the effort of decision. Those subversive elements that work for chaos in every world calamity are withdrawing into the darkness from which they emerged. Responsible men are more firmly in the saddle.

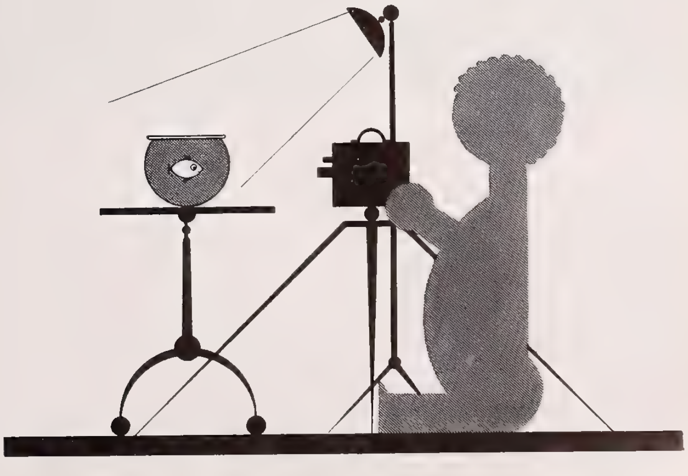
Every reasonable citizen of the world hopes that the upswing will not carry us to the excesses of three and four years ago and that we have all learned something from our recent experience. There is no automatic guaranty that this will be true. No remaking of the social or political system can change human nature, and folly is common to autocracy, democracy and communism. Individual self restraint and an increase in the recognition of social obligations are the only safeguards against a repetition of what preceded the recent catastrophe.

Work is common to most of us and its value as a determinant of character is largely disciplinary. Work teaches us either to be active and efficient or lazy and ineffective. That which determines our social attitudes comes from our recreations and our deliberately selected activities when we are not bread winning. What the world will do with its next period of prosperity depends largely upon the concepts of life that it has built up from its recreations. If those concepts are of Babylonian luxury and extravagance, prosperity will be pushed past the danger point to realize them. If we have learned saner pleasures, we shall stop short of the wreckage zone.

The wide development of amateur movies that has been made possible by the introduction of inexpensive equipment and film can serve the world importantly in this period of searching out new standards in every corner of life. Here is an employment for free time that has none of the connotations of Babylon and none of the vulgar expenditures for showy luxury that have obscured real recreational values since the World War.

Amateur movies are not capable of competitive display except in the quality of filming done. Gold mounted cameras and platinum powdered screens are ideas that fall of their own absurdity. Wealth cannot make better movies than modest competence and, by now, the earlier restriction of movie making to monied amateurs has been removed. The field is now open to almost everybody that has a job—and more people are going to have jobs. In themselves, amateur movies are deeply satisfying because they offer just the right combination of creative quality and manual dexterity with a mixture of technical skill that fits the temper of a mechanically served world.

If a 1932 philosopher were privileged to remodel the universe with a benevolent and altruistic intention, he could do no better than to establish movie making as his world's way of using its free time.



## THE AMATEUR CINEMA LEAGUE, INC.

*whose voice is* Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.*

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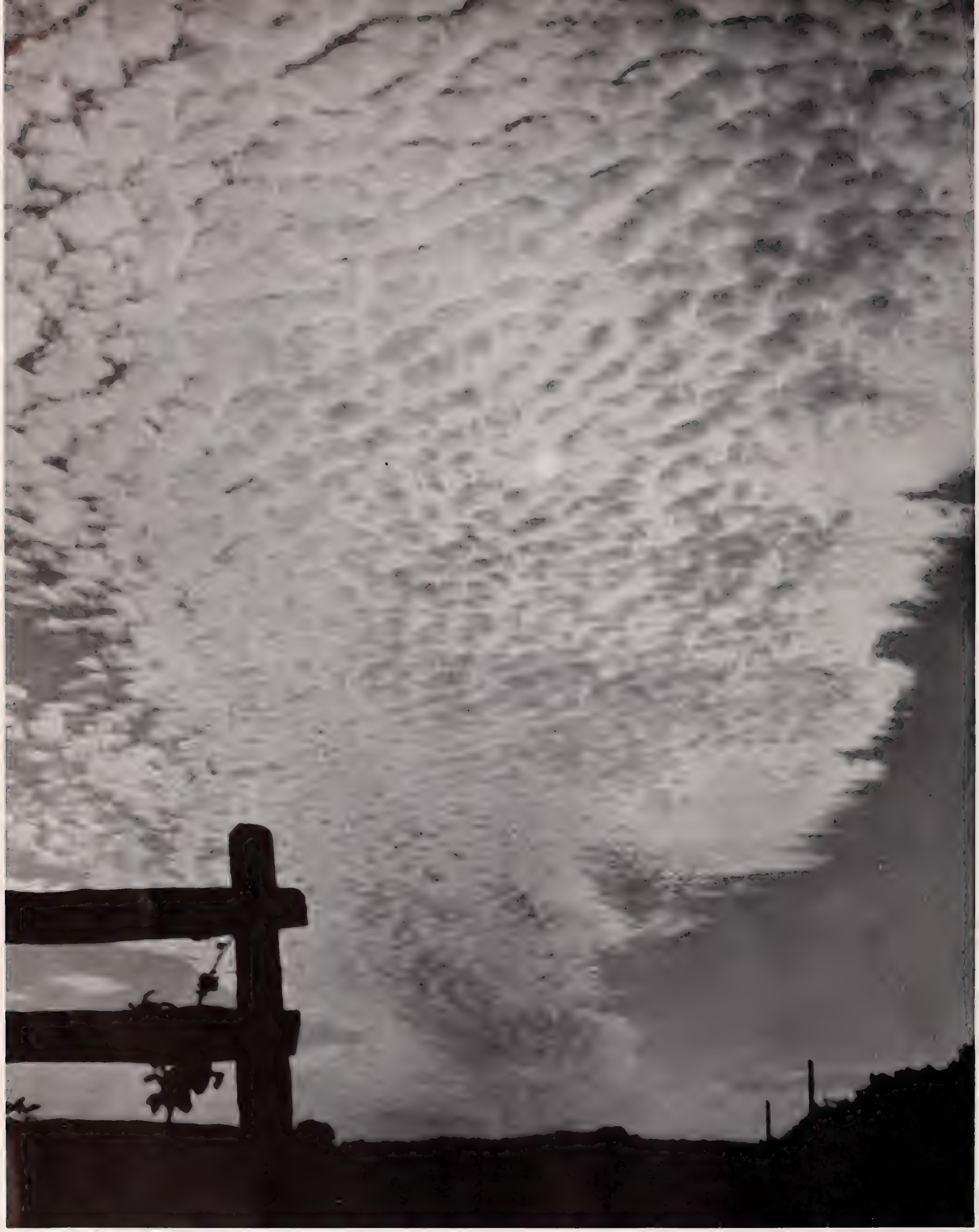

William M. Rittase

**October haze** October is a month of scudding clouds, of a certain tingle in the atmosphere that calls for activity. Here is the time when the amateur can secure films of the active sports, of hunting, polo, football and the like. The smoky haze of October rises in temperate climates making few distant shots advisable. The haze indicates the use of filters even in scenes of middle distance. Cloud shots are the best filter possibilities, and among these are silhouettes with clouds as a background. In making such shots, carefully focus the lens for the object which forms the silhouette outline. The clouds, themselves, are far beyond this and it is not important that they be sharply defined in any case. October is also a month of opulent leaf colorings.

# MOVIE MAKERS

## The clinic

RUSSELL C. HOLSLAG, ACI

Technical comment and timely topics for the amateur

**"Dithering"** ■ Here is a word which you will find in no ordinary dictionary but which was used by a cinematic friend of ours to express a screen condition which many people cannot explain. He had recently built an addition to his New England home and had quite pridefully and properly made a film record of the whole operation. And at the beginning of the film there was a panorama of the lumber, piled vertically, which was more than a shade too fast. "There!" said he, "do you see that picture dithering?" We considered it a most expressive term and, for want of a better, we hasten to apply it right here to that peculiar phenomenon which attends the panorama of a scene that contains prominent, vertical objects. "Dithering!" How well it expressed that vibrating uneasiness caused by the interference of moving, vertical objects with the shutter of the camera operating sixteen times a second. Make even a slow panorama of a picket fence and you will see "dithering" at its best. "Panoram" slowly on any scene, but, if the scene contains prominent, vertical lines, don't make a panorama at all. Or, if you simply must move the camera, move it very, *very* slowly. Don't let your screen picture "dither"!

**Projector apertures** ■ One hears a lot these days about fast lenses, those with wide apertures of *f*/1.9, 1.3, 1.5 and so on. This seems to be related entirely to the camera. But projectors have lenses, too, and these lenses have apertures. The recent trend in projection lenses has been marked by the appearance of wide apertures which do the same thing for the projector that they do for the camera; they allow more light to pass through. Now, these wide aperture lenses of the projector have the same optical characteristics as those of the camera; a wide aperture in a lens gives less depth of focus than does a smaller aperture. "But," you will say, "no depth, as such, is involved here. The image on the screen is flat and the film is held flat in the projector gate." That is true, but do not forget that the lens must be moved every time the image is focused. If it is a wide aperture projection lens, it must be focused with greater finesse. Many projectionists have formed the conclusion that the new, wide aperture lenses are not critical in focus. This is not the case. They must be focused more carefully, and a careless touch of the lens while projecting will make itself felt more apparently on the screen. These large aperture projection lenses are made for the amateur that he may gain more light on the screen. They should be used according to their attributes, carefully focused and then not touched. Everyone knows that a fast lens in the camera must be focused carefully. The same thing applies to a fast projector lens.

**Positive fades** ■ Making fades in direct positive titles has puzzled amateurs who have found that the use of a fading glass or dissolve device gave a transparent film instead of an opaque effect. Thinking the process through, we find that, to produce a fade, we must overexpose sufficiently to make the film very dense. In order to do this when making titles on positive film, it is necessary to have plenty of light and a fairly fast lens. By experimenting, the amateur can soon find what opening will give enough overexposure to make the film dark enough to obliterate the wording. All that needs to be done, then, to make a fade in, is to open the lens wide, start the camera and slowly close the opening to the normal exposure for the title. At the end of the title gradually open the lens until it has reached the same point from which you started. With the Photoflood lamps and an *f*/1.9 lens this can easily be done. A few test strips will soon tell you whether or not it can be worked with your titler and lens.—Frederick G. Beach, ACL.

**Random shots** ■ "You say this lens is one of the best on the market," said the customer at the cine store, and determination not to let the salesman "put anything over" was apparent in his manner. "You *say* it is but, tell me the truth, now, how far away can I take pictures with it?" And he pierced the clerk with a shrewd gaze. A League member was standing by, waiting to inspect a new piece of apparatus which he had seen in Movie Makers and was fed up with the customer's persistence. "Ninety six million miles!" said he, as he headed for the door. "Point it at the sun!" ■ Speaking of the sun and the shooting thereof, our readers may be pleased to know that the interest on the part of amateur movie makers in last month's eclipse (August 31) was truly overwhelming. This is written as the last day before the celestial event draws to a close, but our technical service department has already had so many requests covering the subject that an

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# Mount and camera

CYRIL PRESGRAVE, ACL

## Horse filming has rich opportunities for movie makers

Charles DuBois Hodges

Park riding offers scenic background without long trips

IN THE FALL, nature offers the amateur movie maker her most glorious scenic effects. She is often considerate in the question of temperature, too, and the crisp air incites activity. Perhaps that is the reason that some of our most strenuous sports are fall events. A holiday in the fall affords a splendid chance to make a scenic picture, for one feels like doing something.

The term scenic, like many others which attempt to catalog amateur films in classifications, is bound to be a very loose one. An amateur scenic is almost always a scenic and something else in addition. It may be a hike, a hunt, an automobile trip or a horseback ride that provides at the same time the occasion and the motif of an amateur scenic film. Always, however, the natural beauty of the background shares in importance with the activity.

Any combination of outdoor activity and woods, hills and meadows is likely to offer an opportunity for satisfying screen results, and one of the best sports for the combination is horseback riding. The grace of the animals and the fact that it is pretty difficult for the rider to be camera conscious make riding not only a good motif for a scenic but also a natural setting for portrait shots of friends and members of the family.

The United States Signal Corps production, *The Life Of Riley*, portraying a day's work of the cavalry, offers ample illustration of the fascinating continuity that may be worked out with riding as the subject and a beautiful countryside as a background. The camera angles of this film were well chosen to bring out the beauty of both. Almost every large city has a park set aside for riders—thus providing the cameraman with an opportunity to take scenes near his home which, unfortunately, are too often neglected simply because they *are* near. In carefully making a film of park riding, it is best first to go over the ground the riders cover, confining attention to the most picturesque scenes, the camera angle opportunities and noting the times when the lighting is best. In arranging camera angles, remember that the horse is a large animal. Unless you plan to take closeups of his head, keep well away from him and watch out for viewpoints which would throw his body out of proportion on the screen. The trick of the still photographer, closing one eye while looking at the scene to be filmed, I find very useful in estimating movie scenes. Watching for faulty composition while viewfinding is a bit more difficult due to the fact that the scene is reduced. If a particular film has, for its purpose, the featuring of scenery encountered on the ride, the most practical arrangement would be the well known natural sequence of events type of continuity. We would show the rider at the stable, the mount being prepared, the start, views and incidents of the ride and the return to the stable as the natural conclusion. Views along the bridle path would constitute the major part of the film and should contain the rider and his mount so arranged that they form a definite, though subordinate, part of the picture.

An outdoor show has more limited scenic possibilities but is a better action subject. In filming a horse show do not "get everything" but concentrate on one or two classes which will be most interesting when the particular show in question is a thing of the past. The jumping, coaching, children's classes and high school work are likely to be the most worthy subjects.

In filming the actual showing, remember to follow each shot to its natural conclusion. If you are taking a jumper in action, do not allow the successful entrant to leave your picture immediately after the jump is completed but follow him with the camera a few seconds longer. This satisfies the curiosity of your audience and lessens the interruption in the train of thought caused by the necessary switch to the next scene. A good position for taking a jump sequence is one in which the horse approaches the camera at a three quarter angle.

By concentrating on one or two classes, you will be able to film scenes showing the preparation outside the show ring, such as the "putting to" of the horses, the men mounting the coach and the coach being driven into the ring in the case of coaching classes. This will provide an introduction to the film. A telephoto shot of awarding the prize followed by a fade out on the exit will complete the story.

Sequences of riding, and particularly of coaching, are considerably enlivened by moving camera shots. These are difficult to obtain

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# Emphasis with light

HERBERT E. ANGELL

**By controlled use of this essential we reach film art**

PERHAPS there is no factor in making a photograph, either movie or still, which has a greater effect upon the quality and character of the finished result than the manner in which the subject is lighted. Certainly this is true in studio work where artificial light is entirely under the control of the photographer. In the open, where the great majority of amateur pictures are made, this question of lighting calls for careful consideration of the most effective use of a light source which cannot be turned off and on or placed in a convenient position. In the production of professional motion pictures much of the charm, as well as the effect of depth which goes so far to produce their elusive quality, is achieved by the judicious use of back lighting. To the ample and well balanced general illumination is added a spot or restricted flood of light, from some point behind the subject, falling on the figures in such a way as to throw the outlines into sharp relief, making them stand away from their background.

By a careful use of the tremendous amount of light at our disposal out of doors, it is possible to capture much of this same quality in our films by using either the sun, itself, or a brilliant reflection of it as the "spotlight" source of back or side lighting. As the conditions under which long shots and closeups are made necessitate somewhat different handling, it is perhaps well to discuss them separately.

There is only one way to back light a long shot and that is to shoot toward the sun. This does not mean that the sun should be included in the field of the camera vision, but that it should be forward of the camera—not behind it. When the sun is low in the sky, very pleasing effects are often possible with the long shadows falling straight across the field of view or a little toward the camera. With the sun high in the sky, it is possible to bring the shadows more directly toward the camera. Pictures made in this way, if properly exposed, are almost invariably more interesting than if made with the sun over the shoulder or behind the camera. Perhaps the reason for this is to be found in the old saying that the most interesting parts of a photograph are the shadows. And because we are photographing a high percentage of shadows we must make due allowance in regulating the diaphragm. Unless a silhouette is wanted, it is an axiom that the more nearly we point our lens toward the sun, the larger must be the opening of the diaphragm.

Much care must be exercised to insure that no direct rays of the sun touch the lens or its mounting during the exposure. This can be prevented by seeing that the camera is in complete shade. The lens shade provided with most motion picture cameras will protect the lens from the greater part of the free or reflected light, but the rays of the sun striking the inside or edge of this shade may reflect enough light into the camera to destroy the quality of the shot. Too great care cannot be given to this detail. The lens may be shaded in an emergency by any handy object such as a hat.

When back lighted shots are carried to an extreme by pointing the camera directly at the sun (which, of course, must be hidden by an object or by clouds) and by using a sub normal exposure, they become silhouettes. If carefully composed and properly timed, these may be used most effectively. Sunsets seen through trees and across water are always striking shots.

In closeup work, it is possible to place the subject in softened or subdued light, throwing the reflected light of the sun with a large mirror in such a way as to give the desired back lighting. If the sun itself is used for back lighting in closeup work, it is usually necessary to illuminate the faces or objects by soft reflected light in order to secure sufficient detail in the shadows. White sheets are better for this purpose than a harsher or more brilliant surface, as they better preserve the modeling.

Closeup work, involving, as it almost invariably does, the problem of portraiture, is a subject requiring a deal of study and experimentation. Lighting is of paramount importance and can only be mastered after much experience.

In either long shots or closeups it is important that the high lighted areas be in line with a contrasting dark background. It is this sharp contrast between foreground and background that creates the desired stereoscopic effect. It will be found no difficult matter to achieve this effect even in places where one cannot choose an ideal background. The secret lies [Continued on page 446]

**Careful choice of backgrounds brings a third dimension**

R. I. Nesmith and Associates

# Where we live

JAMES W. MOORE, ACL

SECOND only to one's family, the most immediate and ever present subject offered the home movie maker is the community in which he lives. And yet how few really satisfying films of a city one sees. Perhaps here, as with many another daily commonplace, we cannot "see the forest for the trees." Perhaps we do not see the city for the street corners which bound our small familiar part of it. A larger view is needed, from which may evolve a scheme for putting on film, in one way or another, the peculiar essence of our surroundings. Analysis is needed, from which, in turn, may be built up a synthesis which will be our estimate of the city's significance. Most logical, perhaps, of the many ways of picturing a community is to show its reason for being.

Is it a manufacturing center? Then let us show how, why and where. Let us show a plenitude of labor, cheap power, convenient sources of raw products and land particularly suited for plants and factories. Let us present the outstanding features of the industries benefiting by these conditions and follow with scenes of the efficient highways, by rail and water, which carry the city's products to world markets. Then, lest the audience feel that our hometown is all work and no play, the film of it might indicate in conclusion the wealth, well being and general civic good fortune resulting from its industries. Is another town essentially suburban? Then let us show in our film of it that, though the majority of its citizens take a daily train to work in the city, they live, relax and play as regularly in the country. Here the golf course and the tennis club, private homes and public schools, housewives and growing children will be essential reasons for the existence of the suburb and should so be featured in our film. One could go on with illustrations almost to the number of organized communities in the world. For behind each of these centers, whether it be village, town, city or metropolis, are reasons for its life, individual and significant. In following the *raison d'être* scheme of city filming, it is up to each movie maker to get at this significance and transfer it to his production, as best he may.

## Schemes for giving new viewpoints to the home town film

But, one might point out, films of this kind represent an evaluation of a community by only one mind, and often concern themselves predominately with but one aspect of the subject. Such a feeling might lead to a second scheme of city filming, more catholic in scope and less serious in treatment. This scheme will be based on "point of view" and will depend directly on the thesis that to several different persons a set of identical physical objects will mean several different things. Thus, the customary aspects of a city may be seen variously from the point of view of a business man, a housewife, a young man and a school girl. In working out this treatment in script form, the filming plan might proceed as follows: Open with a long shot establishing a family of four at ease in the living room. In a medium and then a near shot we see Father opening a letter and reading through it in amusement. He looks up and starts to speak, as we cut to a quoted title, "*Aunt Catherine is coming up to visit us.*" Return to scene as he finishes this speech and cut to longer shots as we note the reactions of Mother and the two children (you may use your own judgment in determining the character of these reactions, whether happy or harried). The scene returns to Father as he flicks the letter with his finger and continues, "*She wants to know what the city is like, what she can expect to see.*" Return to scene and then swing to Mother in medium and near shot. She reaches for the letter and says, "*I'll write her a bit about the town, the poor dear!*" Return to Mother; she settles at a writing desk, pen in hand. Fade out as she commences and fade in on scenes which will represent the message of her letter. Many things suggest themselves as those her point of view will find in the city, shops, markets, her house and garden, a movie palace, a bridge club or the family church. All such scenes must depend implicitly on the point of view of the protagonist and, as such, will serve to represent him, as well as a phase of the city. Continuing with the scenario, the boy decides next day to drop Aunt Catherine a line or two. His letter might be depicted by scenes of football games, swimming at the "Y" pool, drives with his girl along the boulevards or a dozen other activities which represent the city to him. And just so, depending on the point of view, will the girl's letter and Father's differ from all others. In the end we will have built up a composite picture that should cover the city in detail.

Still another filming approach to the hometown lies in the chronology of a single day. From [Continued on page 446]

Ewing Galloway

Colliers
World-Telegram
World-Telegram

A subtle placement for your film from newspaper posters

# The mirror of burlesque

THEODORE HUFF, ACL

**From "Little Geezer," an amateur satire of Hollywood gangsters**

Charles DuBois Hodges

EVERYONE enjoys comedy burlesque, and the moving picture is such an integral part of life that there are very few who will not find amusement in a good satire on the product of Hollywood. Those who do not go to the movies can always enjoy the comedy byplay, even if they do not recognize the subtle digs. A burlesque is the easiest type of photoplay for the amateur to produce for, while it is difficult to compete with Hollywood producers on their own ground in a straight story since amateur actors are apt to suffer by comparison, in a burlesque, errors and crudities only add to the fun.

As everyone knows, the Hollywood producers follow each other like a flock of sheep. When a given picture proves to be a success, there are bound to be countless imitations until the story is exhausted and the public bored. Then another idea is found to be a box office success and the cycle starts again. The professional imitativeness makes it easy to find subjects for burlesque. In fact, by the time the end of a cycle is reached, the professional pictures, themselves, are usually unintentional burlesques of the original plot. In the same manner, good devices and bits of business are weakened by repetition. A classic example is the race with death finale. In the days of *The Birth Of A Nation* and *Intolerance*, it was a very effective cinematic device, new and startling, peculiar to the motion picture, alone, with its simultaneous, parallel views of the distressed party and the rescuers. But when anyone is saved in the nick of time today, it is almost ridiculous because the trick, invented by D. W. Griffith, has been imitated so often by inferior producers. Even the title, *Came the Dawn*, wasn't such a bad connective link when it was first used! But now it is these worn out plots and devices which make good burlesque material.

There are plenty of ripe plots to choose from. We have had the war cycle, the western cycle (recurring often in different styles) the college series, the airplane, the backstage Pagliacci theme, the mother love, the gangster, the lady with the Past (usually based on the Camille theme) the newspaper plot, a minor cycle of doctors and crooked lawyers and now, it seems, a cycle on Hollywood is coming. It is best to pick a story that has been done so often by professionals that everyone will be familiar with the basic idea and it is a good idea to take the general outline and salient features of the original film hit for your burlesque, adding to it the banalities and laugh provoking weaknesses of the last of the series. The film must also be embellished with exaggerated action, unexpected comic twists in the plot and caricature in setting, costumes, makeup and characterization.

Burlesque depends on broad and coarse effects but, in directing a burlesque film, the amateur movie maker must see that the actors play their parts "straight," doing everything seriously with only a slight exaggeration of expression, emotion and gesture. The humor and comic effect comes from the situation, the plot and the caricature. There should be no smirks, smiles or suppressed giggles on the faces of the actors. These will entirely destroy the effect. By all means, let the audience do the laughing!

We have found children under twelve best suited as actors for these pictures. The contrast in size with the original adult film actors brings out, more sharply, the incongruity necessary to satire. Adults, of course, can make good burlesque stories, too, but children are born actors. They are more easily available and are not troubled with self consciousness.

All children are natural mimics; it is part of their makeup as much as the instinct to play, and it is lost as they mature even as the other childish instincts disappear. Young people are always aping their elders and pretending that they are grown up, so they jump at a chance to pretend, for a while, to be cowboys, soldiers, aviators, crooks, policemen or what not. This natural flair for impersonation makes them easy to direct if one adopts a simple unaffected attitude.

If the amateur photographer is not making the film in cooperation with an organized club or at a summer camp, it is easy to collect a "gang." There is usually a youngster in the family to start with. He or she brings a friend who brings another until quite a sizable group is gathered. Or one can use the "gang," present in nearly every neighborhood, as a nucleus. Welfare agencies also offer a nucleus.

After explaining the story, next comes the choosing of the parts. As little makeup will probably be used, it is best to cast by type, using the ones that fit

[Continued on page 448]

**Burlesque copies of standardized plots are sure of laughs**

# A-hunting we will go

PAUL D. HUGON

## Getting into film the excitement and thrill of the hunt

R. I. Nesmith and Associates

Even a doe is fair game for the hunter who uses a camera

A HUNTING expedition is one of those things that have to be presented on the screen chronologically, even though it may be filmed in any sequence. Like many other subjects, it makes a lively theme if the pictorial and dramatic elements are well balanced but a boring one if presented in a matter of fact way. The chief pictorial elements are the scenery—especially cloud effects, trees and streams—the dogs and the campfires. The dramatic elements are the dogs in action, the start of the quarry (whether deer, dove or duck, quail, grouse or rabbit) and the gun fire. The hunting story may be summed up in four words, anticipation, suspense, shot, enjoyment. Leave out any of these four ingredients and the picture will lose some of its attractiveness. An analysis of any of the professional one reel pictures of hunting will show one how carefully these four elements are included. Almost all amateur hunting films include the last two, but the first two are often lacking. This is unfortunate because they supply the preparation, without which the climax is rather dead.

It would be well to open the reel at the camp or the cabin, just as the party is about to set out. If lights are available, the end of the hunters' hearty breakfast at early dawn makes a good beginning. This introduction has the advantage of setting the spirit of the film at the opening and of eliminating the trip to camp, a continuity device so often used as now to have become commonplace. In the scene of the breakfast we could show that it is dawn, and not night, by including some sky through an open window. Then would come shots of the last gulp of coffee, the hasty donning of hunting coat, slipping cartridges into the pockets (with a big closeup) collecting pipe and matches, picking up the guns and the start! Next, a long shot of the camp as the hunters leave, with the dogs jumping excitedly to hurry the men on their way. Get a sunrise if possible, or at least a few beautiful scenic shots typical of the weather, of the country and of the type of game the party is after. If it is a duck hunt, one may begin with a very distant view of the lake seen through the tree tops and get down to the shore in three scenes, the hunters always shown going downhill. It it is quail country, let each successive scene look more and more like it. As the dogs are the real stars of the picture, they must appear in every shot showing progress toward the location. If they are carted in an auto down to the lake, a closeup of them in the back of the car before it starts and another as the car rounds a curve will keep up the interest. These are the scenes that supply the anticipation and stimulate the audience's interest in the three other sections to come.

The pointer or setter is the original suspense builder. It may be from watching his action when he stands poised and tense that dramatists have evolved their basic idea of keeping the audience waiting after clearly planting an expectation. The hunting dog is the best actor in the world provided the game is there (which, after all, means that he is no actor, since he cannot pretend). Perhaps the best dog to use on a camera hunt is the English setter, whose contrasting colors and silken hair lend themselves to the finest of photographic effects. Back lighted by a high sun or side lighted by a low sun to show the delicate hair texture, the setter's action cannot fail to be a source of delight to any audience. Short haired dogs have little photographic value and some good bird dogs, such as the springer spaniel, still less.

Preparation and getting down to the location may take altogether five or six scenes, each with one or two closeups at least. So far, the effects have been exclusively pictorial. Now the dramatic business begins. Let it be noted in passing that, for the sake of continuity, the hunter should be one person and the cameraman another; the latter should occupy a separate blind or boat in duck hunting, to be able to vary his distance and his angles. The photographer's job will be enough to keep one man's hands full. He may have to do rapid focusing without a range finder. He will have to change lenses repeatedly. He will have to be prepared to make a follow shot as soon as the game takes to flight. (This should be done by holding the camera rigidly at eye level, keeping the elbows firmly planted against the ribs and rotating the torso as well as the head—a steadier method than holding the camera loosely up in the air with floating elbows.)

Now the hunter gets into the blind or boat or, in the case of land game, into the right kind of country. The preliminary shots were nec-

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# The picture on the screen

HERBERT C. McKAY

## Good screening is made certain by a few simple tasks

MR. FILMER, after several weeks consideration, purchased a camera. He had great sport making his first film and, when it had been processed and returned, he looked it over curiously. He then telephoned the store to send him a projector. Four weeks to purchase a camera and four seconds spent in purchasing a projector! Yet that expresses the attitude of too many amateurs. Few realize that, of the two, the projector is, if anything, of greater importance than the camera. But even the best of projectors will not give the expected results if it is not given proper attention and care. Most projectors are dusted externally—and receive no further attention except when a bulb burns out. The service given by projectors in spite of this neglect speaks highly for the quality of these machines, but they will work at their best with proper care.

The projector should be protected from dust by a case or cover. Dust contains fine grit which works into delicate bearings and, in time, this will cause excessive wear. At least once a month the projector should receive a thorough cleaning. Naturally the exterior is cleaned first. Then the projection lens should be removed and the lens surfaces carefully cleaned. A well washed handkerchief will serve but lens cleaning tissue is preferable. Cloth picks up dust and carries it over the lens surface, scratching the soft glass. In time, the fine polish is ruined and the lens will obstruct as much as half the light which should pass through it. Oil and dust films will also do this. Clean lenses are of greatest importance in home projection.

The condensing lenses, which are located in the lamp house directly in front of the lamp, should also be cleaned. If they cannot be readily cleaned by wiping, the solution used for cleaning spectacle lenses may be used to remove films of oil or dust. These lenses are purposely mounted loosely. Do not alter the mount to hold them tightly or the intense heat may crack the lenses by expansion.

Open the gate and examine it carefully. Some projectors are arranged so that the gate cannot be fully opened but, in any case, the lens can be removed and a long handled camel hair brush can be used to brush the edges of the aperture. This should be done, not only when cleaning the projector, but just before every projection of film. This prevents the disturbing fringes so often seen at the edges of screens in amateur projection and so rarely seen in theatrical projection.

No metal instrument of any kind should ever be allowed to touch the film gate or aperture edges. A steel knife blade, for example, could not touch the polished surface of the gate without leaving a microscopic scratch, which would permanently mark every film projected.

The scratch itself is not the end of the injury, however. A scratch in a projector gate may not have an immediately apparent effect on the films but, as it cuts a tiny amount of emulsion, this emulsion piles up, becomes hardened by the action of the heat and soon the scratch becomes a pile of rough gelatin which literally gouges a track in the emulsion of every film run through the gate. A projector scratch, if not promptly attended to, will continue to grow worse.

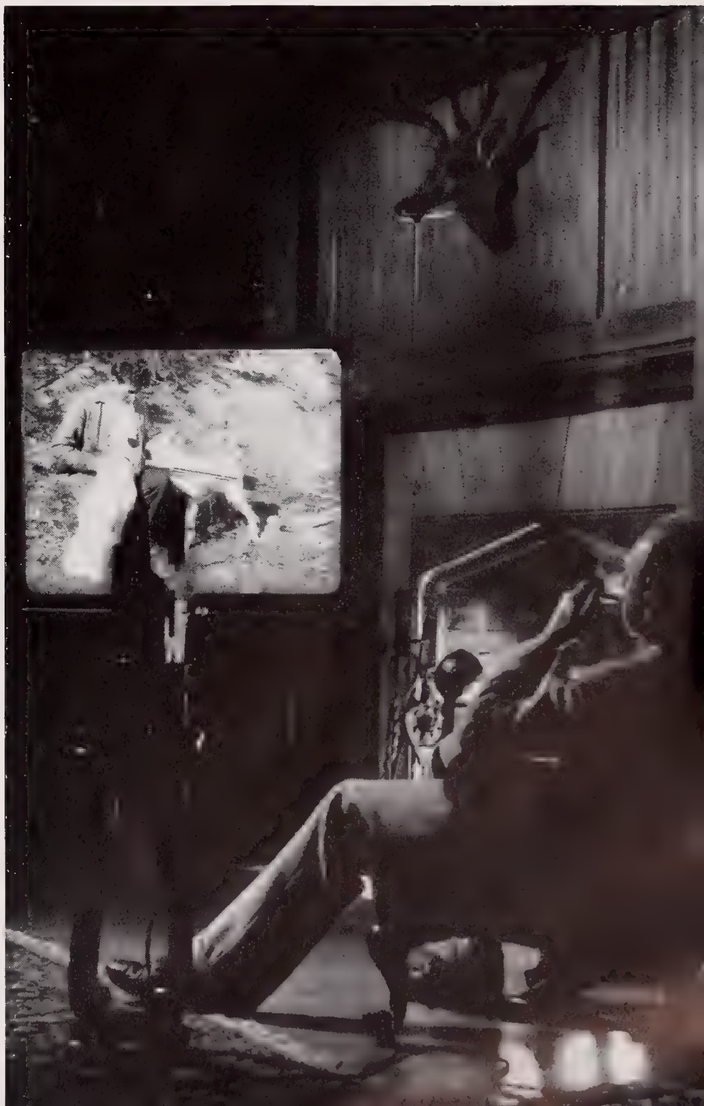
The only remedy for a scratched gate is repolishing or replacement. Some amateurs have the ability to do this but, as it is a delicate and accurate job, the projector should be returned to the service depot for repair by polishing or replacement. At the first suggestion of a scratch, stop the projector immediately, for a film once scratched is permanently scratched, and duplicates made from that film will show the scratch just as badly as the original. It should be mentioned that scratch proofing treatment may be given any film, and will often save films from bad scratching.

When the lenses and gate are perfectly clean, the projector should be oiled. All oil holes are usually indicated. One well known projector has each oil hole marked with a small spot of red enamel. The instruction book which accompanies the projector indicates every oil hole and tells how much oil should be used and the frequency with which the machine should be oiled. These instructions should be followed to the letter. If they state that a single drop of oil should be used every week, it does not follow that an ounce of oil once a year will serve the same purpose!

Most projector owners oil their machines at too long intervals and use too much oil when they do it. An oil flooded projector [Continued on page 454]

The real reward of good filming lies in good projection

William A. Palmer



# Practical films

## Business, civic medical, school and other uses

**Record** ■ During the excavation of the ancient Agora of Athens, an archaeological work being carried on by the American School of Classical Studies at Athens, amateur made motion pictures proved of inestimable value in recording the exact step by step processes of the discovery and excavation of one of the most important of recent archaeological finds. In a news dispatch prepared especially for MOVIE MAKERS, Dr. T. Leslie Shear, member of the Athens expedition and lecturer on archaeology at Princeton University, writes in part as follows: "In the recent campaign a statue of the Emperor Hadrian was discovered in an underground drain, so that it was necessary to dig it out from above. All the stages of excavation were taken with the movie camera. First, the men are shown digging away the ten feet of earth which lay above the statue; then the back of the marble was uncovered, the statue was cleared and received a preliminary bath. We then see the Emperor turned over on his back on a wooden sledge, wrapped with burlap and blankets, and the whole load slowly and carefully drawn up an inclined way by means of a large derrick. Thus, by the pictures of all details of the actual operations, not only are the methods of work clearly demonstrated but the history of a given terrain, its relation to its immediate neighborhood, the deposit and stratification of earth and the conditions of burial are permanently preserved. Therefore, it is obvious that one of the frequent causes of archaeological disputes is obviated, that is, the question as to the exact circumstances of discovery of a particular object."

■ At Smith College, the Alumnae Association under the guidance of Frances A. Copeland, ACL, has used amateur movies for the second year in succession to record in detail the gay and impressive activities of Commencement Week. Planned to include reunion groups as well as the graduating class, the films are screened at Smith alumnae clubs, where they have proved an effective and popular addition to the work of the Association.

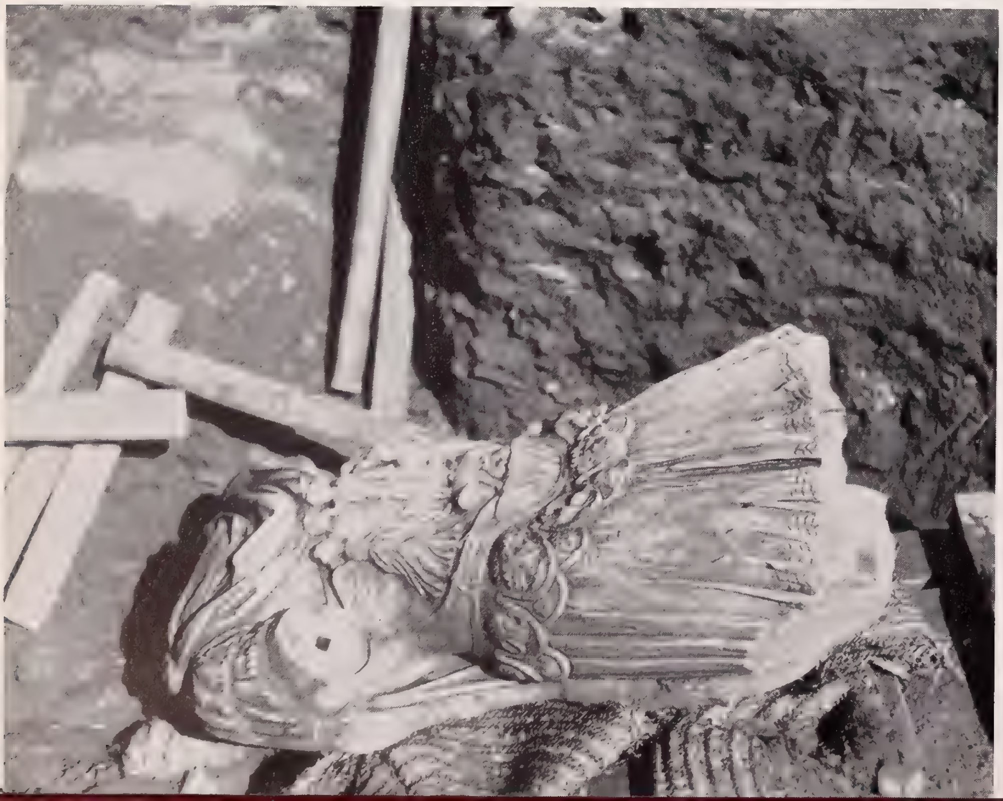
■ The development of Rockefeller Center in New York City, the largest building project under a single coordinated management yet attempted in the modern world, is being recorded on 16mm. film for the office of the architects by Walter H. Kilham, jr. In the more than twelve hundred feet of film completed so far, the drafting of plans, model making, demolition and excavation of the site and stages in the actual construction are represented, as well as considerable detail of the specialized work performed by the various building trades involved. Copies of the completed film have already been made for certain individuals and companies connected with the project and it is planned to prepare a revised edition.

**Church** ■ Twenty eight thousand feet of 35mm. film and 2500 feet of 16mm. film came back with the Reverend H. R. Ferger, ACL, from a four months' journey through Siam, the Philippine Islands, China, Korea and Japan and were delivered in New York City to the Board of Foreign Missions of the Presbyterian Church. Showing the educative work being carried on by the local missionaries and indicating the need for a continued support of these teachers, the films will be circulated by the Board throughout the Presbyterian Church and other interested groups.

■ In the three reel, 16mm. picture, *Palestinian Pathways*, William Russell Hamilton, ACL, pastor of the First Baptist Church in New Albany, Ind., continues the interesting work which he inaugurated last year with *Mediterranean Borderlands*. Both are travel films of merit which, though of interest to all, have been planned particularly for use with church audiences and religious groups.

■ How the expenses were assured in advance for the rental of a feature length religious film, the hire of an auditorium and for miscellaneous minor items comes to light in the ingenious scheme worked out by William S. Bixler, ACL, of Ephrata, Pa. An amateur cameraman as well as a leader in his local church, Mr. Bixler puts his camera to work for the good of the cause. Instead of soliciting the customary program advertisements among the local merchants, he offered them advertising on film, both copy and pictures. They jumped at the chance. Mr. Bixler shot four hundred feet of cine ads and the show went on successfully and with all bills paid.

Dr. T. Leslie Shear



**An archaeological find in Athens is recorded on 16mm**

# Filming with the Founder

HORACE H. SMITH, JR.

Eastman Teaching Films, Inc.

**Untrained actors gave fine results if told the story**

**An amateur studies professional ways and gives comments**

SOME time ago it was my privilege to spend six weeks on location in various parts of Virginia with Eastman Teaching Films, Inc., producing the official motion picture on the life of George Washington for the United States Bicentennial Commission. It was my first experience in the realm of the professionals and it was a revelation, indeed, for until then my movie making had been confined to the "opportunity shots" field of the not too leisured amateur. It was a real photographic education. Never before had I realized just how great an amount of care and attention to detail is necessary for the production of a really worth while picture. From beginning to end, the making of *The Life Of George Washington* was a lesson in painstaking. Not only did the film have to be good photographically, it had to be flawless historically.

In selecting two actors for the role of Washington, one to portray him as the young man depicted in the Peale painting and the other to play the part as the older man shown in the Stuart portrait, the production manager interviewed scores of applicants who bore, or thought they bore, a resemblance to the first president. Of more than fifty of these actors, screen tests were made and submitted to a committee of authorities on the subject. Through these tests, two of the actors, John Ferguson and Ellsworth Woods, were found to be almost living images of the Peale and Stuart pictures respectively. However, to confirm the choice, Mr. Ferguson and Mr. Woods were arrayed in full Colonial regalia and again subjected to screen tests, which also were approved before production began.

As a result of this diligence in trying to secure perfect characterizations, Virginia villagers, familiar with portraits of Washington and seeing Mr. Ferguson or Mr. Woods on the street in costume for the first time, usually looked as if they were met by a ghost. One woman in the mountains near Lexington, where most of the frontier and military scenes were staged, actually took to her heels in terror after one glimpse of Mr. Woods in full dress Colonial uniform, probably to report in absolute earnestness that she had just seen with her own eyes the shade of "G. W." at the head of a phantom Colonial army.

The same care that was exercised in the casting was devoted to every other phase of the production. Only when absolutely necessary were sets manufactured. Wherever possible, scenes were taken at the exact place where they were originally enacted a century and a half ago. All of the costumes, furnishings and properties used had to have the approval of a group of experts as to whether they were of precisely the proper period in style and material. In a few instances, the costumes were not costumes at all but the actual garb of the original characters in the scenes being reenacted, preserved and handed down through generations of descendants. Some of the properties were genuine Washington relics. One scene shows a trunk which he carried with him for many years, another his own writing desk. For the first time a movie camera was set up inside Mount Vernon and in Kenmore at Fredericksburg, the lovely home of Washington's only sister.

In the latter city, scenes were also made at the Mary Washington House, the home of his mother, and at the Rising Sun Tavern, rendezvous of pre Revolutionary patriots, as well as in several historic private homes and in Independence Hall in Philadelphia. More than half of the furnishings of these places were original pieces.

Glaring incandescents blazed down on tables that once were piled high with documents vital to the success of the new republic, written by Washington under the flickering light of a candle. A director's commands resounded through halls that once echoed the tread of the founders of a nation. Actors tried to appear at ease resting gingerly on chairs that had given most of their strength to the support of portly patriots more than 150 years before.

Occasionally, with a scene all set and the characters rehearsed, taking would be held up for an hour or more while there ensued debate and research as to whether a certain "prop" in the scene was of the correct period. Once in a while a halt would have to be called so that all hands could search frantically for some precious photostatic copy of an original document that had been too carefully put away. Aye, the price of authenticity is great pains and for those who have the time and money necessary for really artistic and effective amateur photography

[Continued on page 448]

# A Hallowe'en camera

C. W. GIBBS and R. G. PECK, JR.

### This one tells how the weird festival was placed on film

Dayton Snyder

Closeups were made of the hands when fortunes were told

MOST camera owners don't seem to realize that a self respecting cine camera has some pride of its own and is eager to turn out good films. Being one myself, I know what I am talking about. I can tell you that we get pretty tired of being casually and carelessly handled and that we really do our best when our masters use a little ingenuity in picture making. Further, we know a good job when we see it.

For example, there is the Hallowe'en party I attended last year. I don't know when I was better treated or had such a good time. I note with pride that the human guests say much the same thing when they see my films. There was something doing every minute and I was involved in it all, right from the beginning. I'm proud of the fact, too, that through my efforts the party will live for years on the screens of many of the boss's friends, for everyone who attended had a copy made of the entire reel, which is very flattering to a conscientious amateur movie camera.

But let us get on with the party. You know that, as a rule, the filming at such an affair doesn't begin until late in the evening. But this time the whole party was planned to revolve around our cine activities from the start. To begin with, some of the members of the household took the parts of the arriving guests (so we wouldn't have too much moving of lights to do later). I took closeups of their feet, from the ground, while they came in through the gate and went past up the walk.

By the time the real guests had begun to arrive, I was waiting for them further up the walk so I could get full length views of them. The boss had put a couple of lamps on the left side of the walk and I had a position on the right side. They were placed a little behind me, so I did not find them shining in my lens. (Light shining directly in one's lens is certainly most disagreeable.) After this, to keep the continuity going, a few of the people were taken just outside the door of the house. Photoflood bulbs were placed on either side of the door, and the closeups were made through the window in the door which framed the subjects very effectively. My boss always uses reflectors with photofloods because not only does their use keep the lights from striking my lens and fogging the film but, also, it gives me much more light to work with. A three inch lens was used for the closeups through the window and then, when the door was opened, a wide angle lens was used for a scene which showed the hostess greeting the arrivals. When this scene was made, the photofloods were moved inside the hall.

We had still another novelty for our introductory sequences. We invaded the dressing rooms and made a few shots of the guests getting "smoothed up" for the party. We did not use very much film on these shots because we realized the more interesting scenes were to come later, but we did make some rather nice ultra closeups of a lipstick being applied to a pair of lips that really didn't seem to need it.

In getting ready to picture the various activities of the evening, the boss, upon reflection, decided that there should be ghosts all through this film to provide the proper atmosphere. To provide the ghosts, we shot various people against a black background. Then the film was rewound in the camera (we used the backwind attachment to good advantage in several scenes besides these) and the same footage was again exposed for the next scene. The result of this procedure was that, when the film was projected, every so often the apparition of some member of the party would suddenly appear and the effect was ghostly in the extreme, the more so because sometimes there were double or triple and even multiple images. This effect confused me at first but I soon found out that it was caused by an attachment which was placed in front of my lens.

However, let's get back to the beginning of the real festivities. The time honored custom of apple bobbing came first. A rather large white enamelled pan was used to hold the water and, while a number of people all bobbed at the same time, I caught the scene from a rather high angle, perched on a tripod placed about half way upstairs and, while I mention tripods, let me say that my boss always uses one. In fact, I feel as though one is part of me. My pictures are always steady. To avoid the monotony of filming a subject from a single viewpoint, we moved down the stairs for some closeups. We got a trick shot on this, too, by having one of the guests hold an apple in his mouth and

[Continued on page 449]

# Amateur clubs

JAMES W. MOORE, ACL

## Latest news of group activities and photoplays

**Fall programs** ■ With the foregathering once more of hundreds of clubs for a new year of activity, the thoughts of club directors and officers will turn naturally to the problem of suitable programs. Chief of the many possibilities should be a club contest. Hundreds of feet of film shot during the summer will be new and fresh to fellow members, a challenge to their ability. Hundreds of feet will call for editing and titling and a contest will serve admirably as that needed stimulus to get them in shape. Further, holding a contest gives one of those rare opportunities in club programs for every member of the group to take an active part. Where a contest is scheduled, it should be planned early in the year and thus allow adequate time for the preparation of entries before a closing date set during the middle of the winter season. Then, should a number of clubs wish to compete with each other in an intersectional competition, entries will be ready to hand representing the best work of each group.

In all of this the Club department of the League will be glad to aid. We can offer suggested regulations for a simple or an elaborate contest. We can outline a plan of judging, whether by the members or by a selected board. Later, should your club wish to place its best films in sectional competition with those of other groups, we can put you in touch with your nearest neighbors and aid, throughout, with organization and detail. The Club department will welcome hearing from you on this or other club activities and will be glad to help you with all of them in every way possible.

**Satirizes** ■ Using a cast of more than one hundred, the University of Southern California Cinema League, at Los Angeles, has produced *Hollywood On Parade*, 1600 ft., 16mm., a satire of outstanding scenes and episodes from current professional releases. The production, which was given a premiere screening at the annual banquet of the club, was directed by Bryant Hale and photographed by Reeves Templeton. C. A. Stark and Dorothy Weisminger, prime movers in the formation of this campus cine group, will be in active charge again this year.

**Film picnic** ■ The first annual picnic of the Greenbrier Amateur Movie Club, of White Sulphur Springs, was held with great success at the summer camp of the Greenbrier Military School, Caldwell, W. Va., where swimming, canoeing, fishing, tennis and track events were filmed in detail by club secretary Hal Morey, ACL. Unusually attractive announcements, identification tags and stickers, prepared by the picnic committee, added gaiety to the occasion. Mr. Morey, representing the club, is contributing a regular column of *Cine Chat* to *The Portico*, a pleasant weekly publication of the Greenbrier Hotel.

**Contest** ■ In Paris, France, a contest is being sponsored by *Cine-Amateur*, a journal of home cinematography, to select the best French amateur films of 1932. Two classes will be represented—the photoplay and the newsreel, travel or scenic film—and all pictures must be on 16mm. or 9.5mm. stock. Entries must reach the offices of *Cine-Amateur*, 47 rue de la Victoire, Paris 9e, before midnight of October 31st to be accepted.

**Vacation films** ■ Meeting under the direction of their president, J. W. Lee, the Richmond (Calif.) Camera Club projected members' vacation films, among which were featured reels of Lake George, by Mr. Lee and Kodacolor pictures of Bryce Canyon, by J. Moore. H. M. McKay, of the Cinema Club of San Francisco, demonstrated the results of his recent experiments in film toning and M. A. Garland discussed and demonstrated angle shooting and lighting in the making of still pictures.

**East Boston** ■ A one reel burlesque comedy, *Neapolitan Rascals*, replete with custard pies and all of the other standard accoutrements of slap stick humor, was produced in East Boston this summer by the Candida Cinema Club, according to the report of club president Joseph Marino. Previous to this production, the group had completed *The Candida Cinema Review*, a newsreel. An active drive for increased membership [Continued on page 451]

Filming "Markheim" by English Club at Stanford University

William A. Palmer

# To fit every background

MALCOLM G. JACKSON, ACL

## How to build your own title device for universal use

A GREAT deal has been written about titles in the past and doubtless a great deal will be written in the future, for titles are necessary in almost every amateur motion picture. Although making one's own titles is not a task, any device that makes automatic the proper placing of the camera, the arrangement of the lights and the set up of the title board would be a useful one. Building a title stand that includes these advantages is not so difficult as it might appear, for the lumber and hardware supplies may be found in any city or village and but a few simple tools are needed.

The writer has designed an easily constructed title stand that includes all of the normal advantages of a title making device and is adaptable to title card sizes ranging from three and a half by four and a half inches up to and including an area of eleven by fourteen inches. This range affords a wide selection of title sizes including Movie Makers backgrounds. It makes possible the use of backgrounds from a variety of sources, among them, photographs, movie frame enlargements, magazine illustrations and postcards.

A list of materials needed will be of help at this point. One length of three quarter inch plywood, three inches by forty five inches, and one length, three inches by eighteen inches, a board of half inch plywood, twelve by fifteen inches, and one block of white pine, four inches long by one and one half inches square, may be purchased at a lumber mill or yard. Two, three inch lengths of three quarter inch brass or aluminum angle, seven flat head stove bolts, two and one half by one quarter inches, and a half dozen small wood screws may be obtained at a hardware store. Two tall coffee tins and two porcelain base lamp sockets furnish the lighting equipment.

We now have the parts which are lettered in the diagram on page 450. After squaring and sanding them they are ready to assemble. Take the four inch block of pine "C" and drill a quarter inch hole through the center of one of the long sides. This block is then fastened flush with the bottom and in the center of the board "B" with two stove bolts. All flat head bolts should be countersunk so that they are flush.

The quarter inch hole drilled in the center should be parallel to the twelve inch length of the board. The two angles "D-D" are fastened with wood screws to the bottom of "B" and "C" with their long sides at right angles to the twelve inch side of the title board "B". The distance between these angles should be such that they will form a sliding, friction fit with the base "A". Place the board "B" upright on the base "A" so that it will slide along its length. Bring the block "C" flush with the end of the base. With it in this position place a stove bolt in the hole and give it a tap with a hammer. It will leave a mark on the base "A". With the board "B" remaining in this position, measure from the front surface thirty six inches along the base "A". Draw a line across at this point. This establishes the line above which the lens will be placed. Now slide the board "B" along the base until the surface of the board toward the camera is twenty eight inches from the line marked for the lens. When in this position mark with a bolt as previously described. Repeat this operation for the following distances from the lens; twenty four, eighteen and twelve inches. Remove the board "B" and drill where marked on the base. This will give five standard distances at which the board may be used. A stove bolt is used to bolt the board to the base at any one of these points. If metal angle lengths are not available for the guides, wood blocks may be substituted as shown on page 451 in the photograph of an adaptation of this title board. A great help in making the entire assembly true and square will be found in a carpenter's steel square, with which the alignment should be tested constantly. This will also be found useful in aligning the camera.

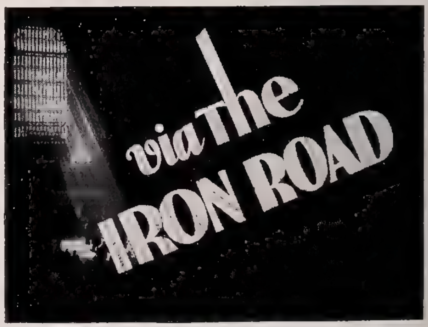
Next comes the assembly of lamps. Cut the coffee can, as shown in the illustration at "E", removing about one quarter of the material. This will prevent light from straying into the lens. Take the eighteen by three inch block of wood and cut a quarter inch slot in the center of each end. This slot should be about six inches in length and will provide a means of moving the lamps to adjust the distance from the center of the base. The porcelain sockets are each mounted on a square or circular piece of wood and a stove bolt passes through the center of this which slides in the slots. In the center of the eighteen inch block, drill a hole and by means of another bolt fasten it to the base "A". Wiring for the lights may be arranged with switches or in any manner the maker wishes.

Last, but not least, comes the mount for the camera. Although dimensions will vary with the different makes of cameras, two points must be the same. The lens must be thirty six inches from the title board at its farthest point

[Continued on page 450]

**The art title background on the facing page may be used on the title board**

Photograph from Ewing Galloway



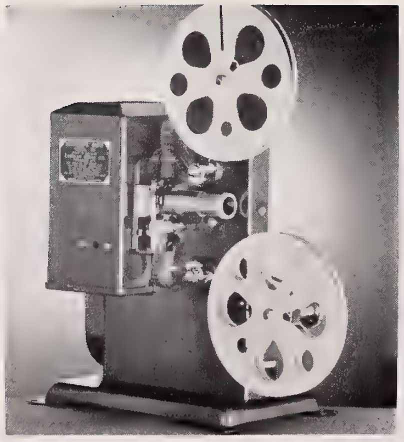
Title by Ralph R. Eno, ACL

# Ciné-Kodak Eight A

NOW practically everybody can afford t make home movies. Initial cost, upkee expense, no longer stand in the way. For Ciné Kodak Eight cuts camera and film costs to a leve well within the reach of those who feel they can not afford the special features of 16 mm. equipment

Ciné-Kodak Eight is small, simple. A pocke movie camera . . . yet it gives an amazingly efficien

## This new-principle movie camera makes every foot of film do the work of four . . . saves exactly 62½ per cent in film costs



*Kodascope Eight, Model 20, for 60 cycle, A. C. lines. This projector costs only $22.50 yet it shows clear, brilliant movies of satisfactory size.*

NUINE CINÉ-KODAK AT *only* \$$29^{\underline{50}}$

nd satisfactory performance. It has a Kodak Ana-
tigmat *f*.3.5 lens, built-in exposure guide, self-
etting footage indicator, and eye-level finder.

*How Ciné-Kodak Eight Saves Money*

Ciné-Kodak Eight loads with a 25-foot roll of
pecial 16 mm. film. But it exposes only one-half
he width of the film the first time you run it through, then the other half when you run it through again.

Each image is only half as high and half as wide as the 16 mm. image. Hence, you get four images in the space of one . . . and 25 feet of film, costing only $2.25, gives a four-minute showing.

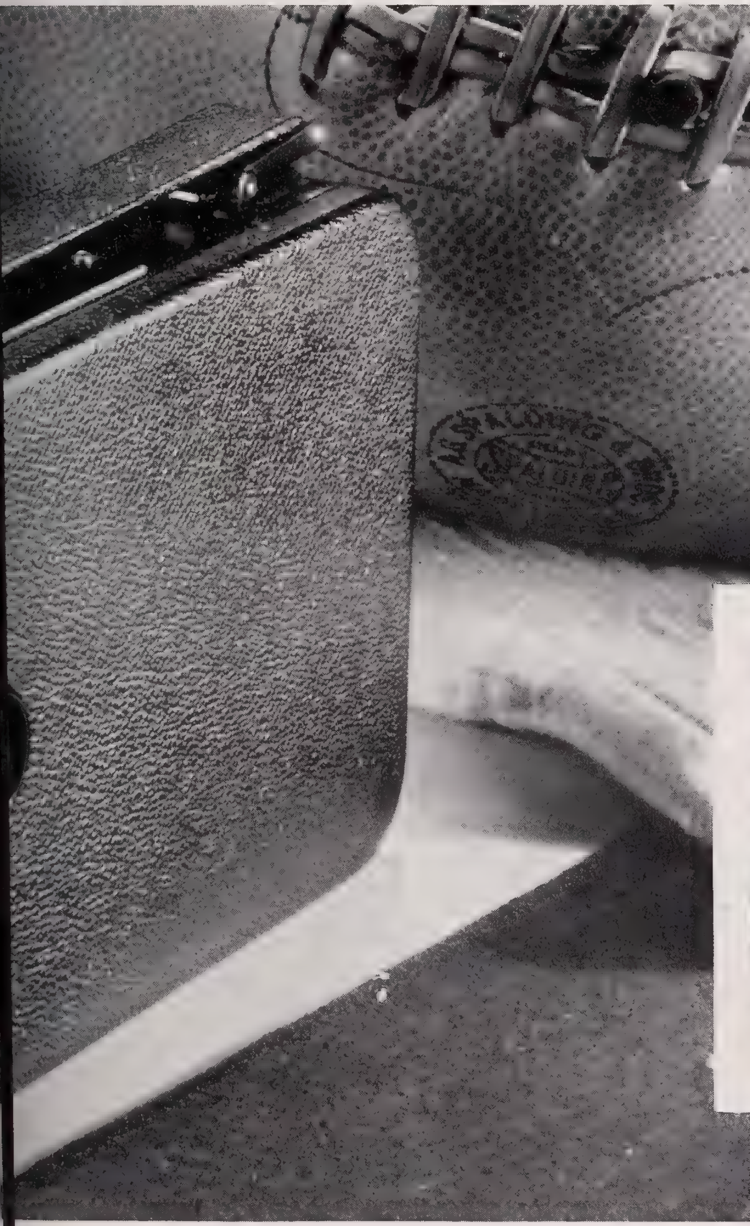
At no extra charge, Eastman processes the film, slits it down the middle, splices it end to end, and returns it to you on a 50-foot reel, 8 mm. wide. Either of the two Kodascopes Eight assures you of a brilliant, faithful showing.

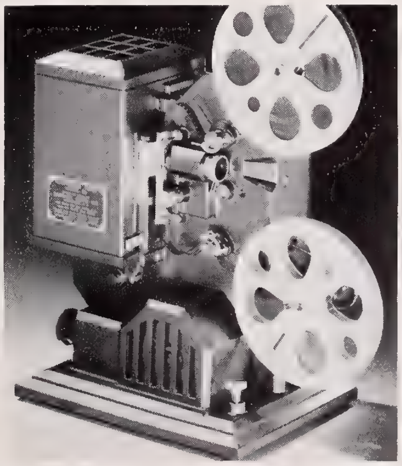
Be among the first to get acquainted with this remarkable new movie camera . . . and pass along the news to the scores of friends who have envied you your movie-making fun.

As a gift to anyone for whom you wish to open a new field of entertainment . . . Ciné-Kodak Eight is a fortunate selection.

*On All Eastman Cameras,*
*Eastman Pays the Federal Tax*

Eastman Kodak Company, *Rochester, N.Y.*





*Kodascope Eight, Model 60, has many refinements found only on projectors priced much higher. For 60 cycle, A. C. lines, it costs but $75, including case.*

# Ciné-Kodak Eight A GENUINE CINÉ-KODAK AT only $29.50

This new-principle movie camera makes every foot of film do the work of four... saves exactly 62½ per cent in film costs

NOW practically everybody can afford to make home movies. Initial cost, upkeep expense, no longer stand in the way. For Ciné-Kodak Eight cuts camera and film costs to a level well within the reach of those who feel they cannot afford the special features of 16 mm. equipment.

Ciné-Kodak Eight is small, simple. A pocket movie camera... yet it gives an amazingly efficient and satisfactory performance. It has a Kodak Anastigmat *f*.3.5 lens, built-in exposure guide, self-setting footage indicator, and eye-level finder.

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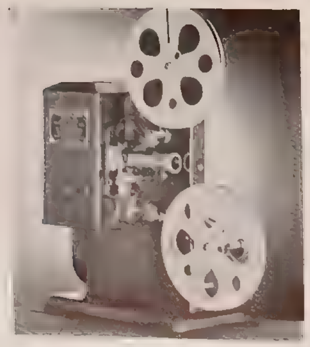

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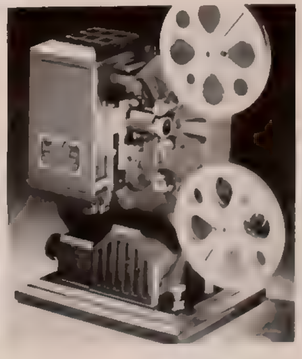

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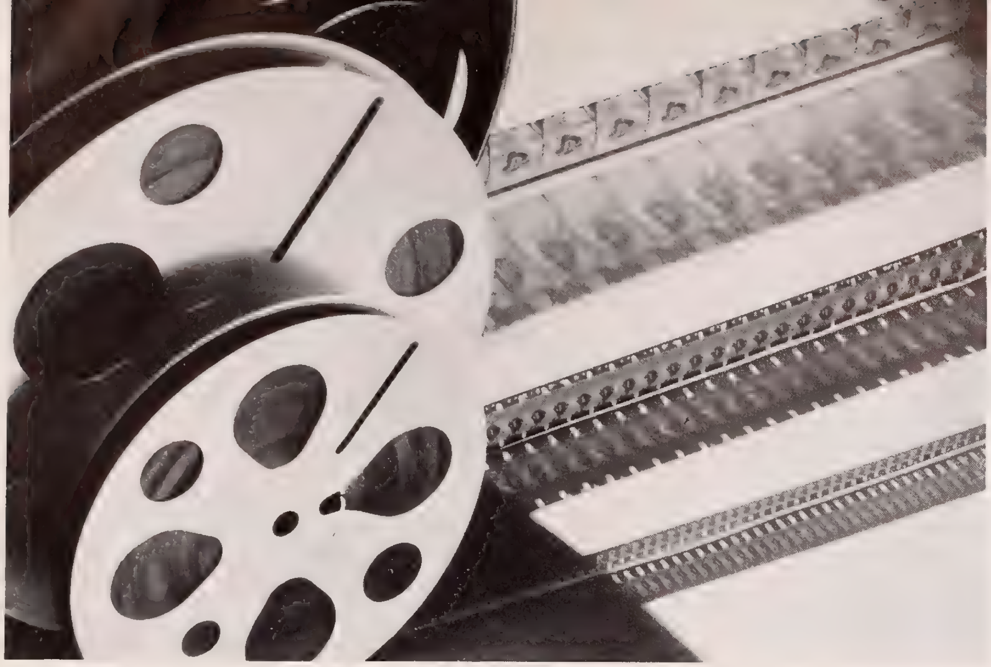

astman Kodak Company

Showing Eastman's three film widths for movie making

**Pockette takes color** ■ Following hard on the heels of the recent adaptation of the popular Simplex Pockette camera to the fast lenses of Hugo Meyer, comes the present announcement that this handy little camera is now available in a model that will take Kodacolor. This is of particular significance in a camera of this type, which is threaded simply by inserting a magazine containing the appropriate film. Thus, color subjects may be taken alternately with those in black and white by the simple operation of removing one magazine and inserting another. This may be done with facility at any period during the exposure of the film, the process involving the loss of one frame only. It is interesting to note, in this connection, that the International Projector Corporation is one of only five present licensees for this popular process.

**Repeater Kodascope** ■ A device for running 200 feet of 16mm. film continuously through a Model C or a Model K Kodascope has recently been introduced by the Eastman Kodak Company of Rochester, New York. With this "Kodascope Repeater" it is not necessary to rewind or rethread the machine at the conclusion of the film. A Kodascope with this attachment, used in a booth or show window, should prove invaluable for exhibiting films to shifting audiences and for sales demonstrations where a continuous motion picture message is desired.

**Enter Bolex** ■ A new development in the 16 and 9.5mm. fields is being presented to the American amateur in the form of the new Bolex projector, already well known and extensively used in Europe, and manufactured by Paillard et Cie, S. A. of Switzerland. This machine will be marketed here according to a new system devised by a prominent figure in the 16mm. field. Through this system there will be an exclusive agency for the projector in each city; these will form a nation wide chain which will be equipped for sales and for complete servicing. The Bolex projector is a well built and sturdy machine and carries every qualification of a good projector. It has a wide aperture lens and uses a special 250 watt lamp of European design which bears the unusual guarantee of 100 hours' life. Most remarkable is the fact that this projector runs both 9.5 and 16mm., the change over from one width to the other being made at the desire of the operator in a few seconds without the aid of tools. The standard projector for either 9.5mm. or 16mm. width is being sold at $99.00 or the combination for $109.00.

Answers the query, "What's new?" for amateur and dealer

**Leica focuser** ■ The popular Leica camera has appeared recently with a new built in range finder. This efficient little camera is made easier to operate than ever by combining the range finder with the focusing device. The user need only sight through the finder, adjust the two images thus seen until they coincide and snap the picture. The appearance of the Leica has not been changed materially nor has there been any appreciable increase in weight. The range finder supplements the viewfinder although it may be used without the regular finder for speed work. An additional refinement is found in the rewind knob for rewinding the film into the magazine. It has been made so that it may be pulled clear of the camera body for turning. A very interesting booklet describing the new Leica may be had by writing to E. Leitz, Inc., 60 East 10th Street, New York City.

**B & L Biophors** ■ An entirely new series of projection lenses for 16mm. film has been announced by Bausch and Lomb, pioneer manufacturers of high grade lenses. It is claimed that "professional" screen results may be obtained with these lenses in the matter of definition and evenness of illumination. Supplied in varying focal lengths, they provide a range of screen images which may be widely varied in dimensions at any given distance or "throw." It is interesting to note that one of the founders of this great concern was recently accorded outstanding recognition by the unveiling of a monument to his honor in a public square near the Bausch and Lomb factory. Captain Henry Lomb came to this country at the age of 21 and from shortly after that time until his death he was engaged in building up the fine reputation of the firm which bears his name. It was fitting that this man who gave so much of his time to civic works should be honored on Memorial Day when thousands of his comrades of the Civil War

[Continued on page 456]

# News of the industry

# CLEARANCE SALE OF LIBRARY SUBJECTS

## *Slightly Used but in Good Condition*

**See Catalogue for Descriptions and number of reels in each subject.**

*We have too many copies of the following subjects—and offer them for sale at very low prices. All library reels of nearly 400 feet average length. Orders filled in rotation, subject to prior sale.*

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8069—*Let's Go*
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8141—*Manhandled*
8142—*The Night Club*
8143—*The King of Main Street*
8144—*Miss Bluebeard*
8145—*The Spanish Dancer*
8150—*The Grand Duchess and the Waiter*
8156—*Are Parents People*
8157—*Dancing Mothers*
8164—*Ella Cinders*

### SUBJECTS FOR SALE AT $5.00 PER REEL

4032—*Monkeying Around*
4033—*Oh Ma, the Rent Taker*
4036—*His Wedding Daze*
4039—*The Hicksville Terrors*
4043—*The Whirlwind*
4044—*The Dixie Madcaps*
4046—*A Dog in the Manger*
4047—*The Circus Imps*
4048—*The Fast Male*
4051—*Help Yourself*
4055—*The Submarine Pirate*
4058—*It's a Bear*
4061—*A Wild Goose Chase*
4067—*When Knighthood Was in Tower*
4068—*Sherlock's Home*
4069—*Little, But Oh My!*
7057—*Flapper Number One*
8010—*The Wakefield Case*
8022—*The Forbidden City*
8024—*A Pair of Silk Stockings*
8026—*One Week of Love*
8034—*Go Get 'Em*
8050—*His Own Law*
8062—*La Traviata*
8080—*Martha*
8086—*Il Trovatore*
8094—*Try and Get It*
8099—*The Knight in Gale*
8100—*Six Second Smith*
8101—*Two Stones With One Bird*
8102—*The Knight That Failed*
8103—*A Grim Fairy Tale*
8104—*Judy Punch*
8105—*So This Is Hollywood*
8106—*She Supes to Conquer*
8107—*The Taming of the Shrewd*
8108—*The Wages of Cinema*
8109—*Babes in the Hollywoods*
8110—*The Switching Hour*
8111—*A Jungle Heroine*
8112—*A Jungle Tragedy*
8113—*Beasts of the Veldt*
8114—*The Weretiger*
8138—*His Majesty Bunker Bean*

### SUBJECTS FOR SALE AT $3.50 PER REEL

1043—*Castles in the Air*
1070—*Polygamy and Palomitas*
1095—*Hitting the High Spots*
4040—*Angel Cake*
4056—*Helpful Hogan*
4087—*Tough Luck and Tin Lizzies*
4088—*Plagues and Puppy Love*
8011—*The Little Duchess*
8013—*The Wishing Ring*
8016—*The Moonstone*
8051—*Brass*
8052—*Bright Lights of Broadway*
8097—*One Arabian Night*
8118—*Beyond the Rainbow*
8125—*Eyes of Youth*
8127—*Flesh and Blood*

**An Unusual Opportunity for Dealers Operating Rental Libraries**

*Specify alternates in case first choice has been sold. The available supply will go quickly at these prices. Many of these subjects can be rented for examination from the nearest Branch Library and rental will be credited on sale price if purchased.*

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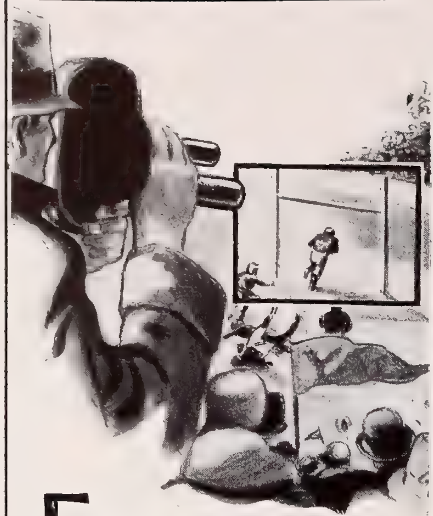

FILM

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WITH
HUGO MEYER
TELEPHOTO LENSES

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**Tele-Megor**
f/4
3 inch focus . . $58
4 inch focus . . 70
6 inch focus . . 95
9 inch focus . . 150

**Trioplan**
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Hugo Meyer lenses are part of the standard equipment of Victor and Simplex cameras.

Catalog on Request

HUGO MEYER & CO.
245 West 55th Street, New York
Works: Goerlitz, Germany

# The nest egg—A short scenario

IAN VOHR

A six minute scenario which may easily be filmed during a free afternoon or evening

Scene 1. *Medium shot.* A living room with a window opening on the street. A canary bird or parrot in a cage. (Note: bird may be dispensed with, if desired.) Miss Matilda Barron, spinster, with spectacles, is seated, knitting, in an armchair near the window. She sighs and looks up at the bird. She looks out of the window, at first casually and then intently.

Scene 2. *Medium shot.* A park or garden. A young couple, obviously in love, are walking slowly toward the camera. They pause and kiss lingeringly.

Scene 3. *Semicloseup.* Miss Matilda in her chair looks out of the window, following the young couple with her eyes. She turns, sighs, takes up knitting, looks at the bird sadly and shakes her head. She resumes her knitting and then she indicates that she hears something.

Scene 4. *Closeup.* A man's hand on the doorbell.

Scene 5. *Semicloseup.* Miss Matilda puts down her knitting, rises and leaves the scene.

Scene 6. *Medium shot.* Inside a closed front door. Miss Matilda comes into the scene and starts for the door. She looks down, and the camera is tilted downward, following her eyes. A letter has been shoved under the door into the room and Miss Matilda picks it up. Tilt the camera back up as Miss Matilda straightens up. She opens the letter and starts to read it, showing pleasure as she continues.

*Insert closeup.* The letter, held by Miss Matilda's hand, reads as follows:

*Reliable Chicken Farm*
*Matilda Barron, Prop.*
*Chester Corners.*
*Dear Madam:*

*Hearing of the guaranteed freshness of your eggs, I wish to order a crate of same by express, at once.*

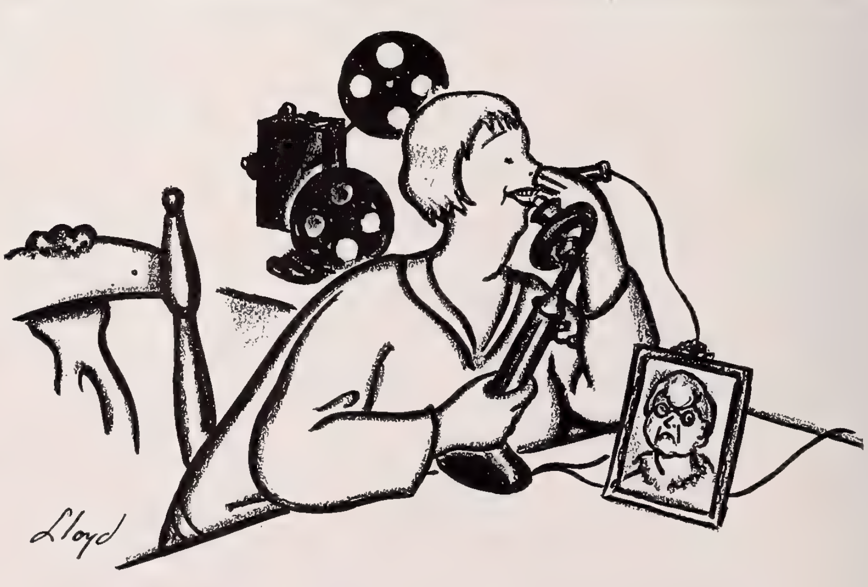
*Please give this matter your personal attention, as the members of the club are very particular.*

*Yours truly,*
*S. PAGETTY,*
*Steward*
*SP:UD Bachelors Chess Club.*

Scene 6. *Continued.* Miss Matilda finishes reading the letter. She is flustered and pleased. She puts letter back in envelope and hurries out of the scene.

Scene 7. *Medium shot.* Neat kitchen, showing cupboard and table, on top of which is an egg crate filled, except for three eggs. Miss Matilda enters hurriedly, goes to table and looks at crate.

Scene 8. *Semicloseup.* Miss Matilda counts the empty spaces in the crate with her finger, opens the cupboard and takes out a dish with four or five eggs in it. She selects three and fills up the empty spaces. When she has done so, she pauses and looks admiringly at the full crate. She is about to close the lid when a big idea occurs to her. She pauses, thinking, with a rapt expression on her face, and then gets a pencil from the cupboard, picks up one of the eggs and writes on it. She pauses and looks at what she has written.



*"Oh—do come over! We're showing a hundred feet of mamma!"*

Scene 9. *Closeup.* The egg held in Miss Matilda's hand. On it is written:

*Miss Matilda Barron,*
*Chester Corners, N. Y.*

Scene 10. *Semicloseup.* Same as Scene 9. Miss Matilda is looking at the egg with a rapt expression. She holds it to her heart for a moment and then puts it in the crate and closes the lid. *Fade out.*

Scene 11. *Fade in—medium shot.* A corner (any plain background will do) in which is a small breakfast table set for one. Coffee in cup, etc. Seated at the table is Mr. Benedict, a fussy, dressy bachelor. A waiter places an egg in an egg rest before Mr. Benedict. Mr. Benedict cracks egg open with knife. He pauses and looks at the egg, eats a bit of it and then a horrified expression comes over his face. He sniffs the egg and then rises in wrath, expostulating to the waiter. *Fade out.*

Scene 12. *Fade in - medium shot.* Front porch. Miss Matilda is looking at the mail box. She finds a letter and withdraws it, looking at the address. She turns the letter over, looking at it and then goes on into the house.

Scene 13. *Semicloseup.* Miss Matilda in the living room. She is opening the letter. She reads it with manifest delight.

*Insert closeup.* The letter, which read as follows:

*Miss Matilda Barron*
*Chester Corners, N. Y.*
*Dear Madam:*

*Written on the shell of an egg served to me today at my club was your name with address. I shall do myself the honor of calling on you at once.*

*Very truly yours,*
*JAMES BENEDICT.*

Scene 14. Same as Scene 13. Miss Matilda finishes reading the letter and an expression of joy comes over her face. She reads it again quickly and glances out of the window.

Scene 15. *Medium shot.* The young lovers in the park. They are holding hands and the young man has his arm about the girl's waist.

Scene 16. *Semicloseup.* Same as Scene 14. Miss Matilda sighs and presses the letter to her heart. *Fade out.*

Scene 17. *Fade in—medium shot.* A bedroom. Miss Matilda is primping in front of a mirror. On the dresser is Mr. Benedict's letter to which Miss Matilda refers as she fixes her hair.

Scene 18. *Closeup.* Man's hand on doorbell.

Scene 19. *Medium shot.* Just inside the front door. Miss Matilda hurries into the scene with letter in her hand. She is very nervous and pauses before opening the door for a final touch to her hair, straightening her dress. She opens the door. Two men enter, the first carrying a lawyer's brief case. The sec-

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**WILLO INSPECTION MAGNIFIER**

An extremely fine magnifier for inspecting 16 mm. film. It is fitted with a ground glass over light opening which gives an even illumination over the entire frame of film. **$2**

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**BIOPHOR LENSES**

*Brighter, Clearer, Greater Detail*

An entirely new projection lens that incorporates the advantages of all other 16mm. lenses. The Biophors. Highly corrected. Made by the manufacturers of Bausch & Lomb Cinephors (used in the leading theatres).

The proper size picture means more realism and better perspective. Biophors in several focal lengths permit picture widths of 1 foot up to 11 feet or more; or a projection distance of 3 feet to 100 feet and beyond. In every case with crisp, sharp, contrasty images, truly even illumination from center to edge, and the most "professional" results of which your illuminating system is capable. Ask your dealer or write for detailed literature.

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HERE'S RELIEF!
from "Heat Waves"

USE METAL LETTERS
FOR TITLE MAKING
Send for Price List of Capital and Lower Case Letters
H. W. Knight & Son, Inc., Seneca Falls, N. Y.

ond is Mr. Benedict. Miss Matilda is all smiles. She speaks to the lawyer, saying:

Title 1. "*Are you Mr. Benedict?*"

Scene 19. *Continued.* Lawyer steps aside and Mr. Benedict advances, indicating himself, saying:

Title 2. "*I am Mr. Benedict. This is my lawyer.*"

Scene 19. *Continued.* Miss Matilda is alarmed, then shows them her letter and graciously invites them in. Mr. Benedict shakes his head, touches lawyer on the arm and points to the brief case. Lawyer takes folded paper from the brief case and hands it to Miss Matilda. She opens it and looks at it.

Scene 20. *Closeup.* Legal paper, folded, on outside of which is typed: *Summons for violation of the Impure Foods Act. Health Department.*

Scene 21. *Medium shot.* Same as Scene 19. Miss Matilda looks at the paper and falls in a faint, letting paper fall to the ground. Mr. Benedict picks up paper and slams it down viciously on top of the prostrate Miss Matilda. Then, the men go out of the door.

Scene 22. *Medium shot.* Same as Scene 21, but from a different angle. Miss Matilda comes to, rises with difficulty, clutching the paper, and staggers out of the scene.

Scene 23. *Medium shot.* The kitchen. Crate about filled with eggs is on table near the window. Miss Matilda staggers in, the paper in her hand. She puts it down angrily and stands staring at the crate of eggs. She sighs and picks up an egg, looking at it. She looks out of the window.

Scene 24. *Medium shot.* The park. The two lovers are nearer than before. Their backs are to the window and they are in an embrace.

Scene 25. *Medium shot.* Same as Scene 23. Miss Matilda is staring at the lovers. She raises her hand holding the egg. She throws the egg.

Scene 26. *Semicloseup.* Same as Scene 24. The two young lovers in close embrace. An egg hits the young man on the back of the head, then another and then a third. *Fade out.*

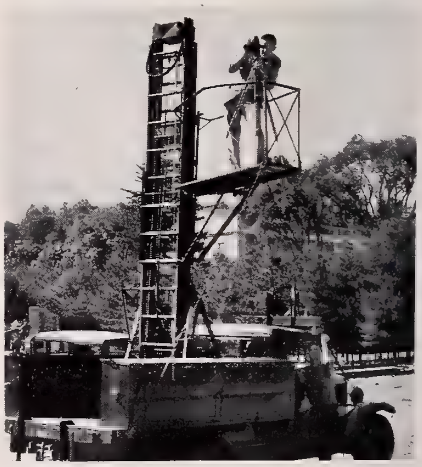
**Filming notes** ■ The filming of this scenario should not be difficult. All of the interior scenes may be taken at one time—during an evening, if this is desirable. The exterior shots, Scenes 2, 4, 12, 15, 18, 24 and 26 could be filmed later during the daytime. The three scenes of the young couple in the park could be staged in a park, a garden, backyard or a street, depending upon which was the most convenient. Although these scenes are represented as being located just outside Miss Matilda's window, of course in reality, they might be staged anywhere. All of the interior action can be filmed with two Photoflood bulbs or two five hundred watt lamps and supersensitive film. One five hundred watt lamp might be used with supersensitive, a fast lens and a good reflector.

The term, medium shot, refers to a distance from camera to subject that permits including all of the subject from head to foot. Semicloseup refers to a distance from camera to subject that permits including the subject from the waist up. Both of these terms are approximations and exact camera distances can be adapted to fit the space available. For example, since Scene 19 may be staged in a hallway, it might be impractical to get a full medium shot, and in that case the camera might be placed a little nearer in a compromise between a medium shot and a closeup.

## The clinic

[Continued from page 425]

emergency bulletin had to be prepared. By the time this appears, the burning question—is it to be cloudy or is it not?—will have been settled once for all. ■ We hope that eight millimeter users will not consider *Clinic* in any sense exclusively 16mm. We are happy to welcome to our discussions the users of this film width, which has so much of excellence to recommend it. Most of the problems of motion photography are the same in any width, but he who is enabled to use a 13mm. lens consistently need have no trouble with focusing. What a boon is thus conferred upon eight millimeter cameramen!



Kenneth V. Bloomer, ACL, uses a power company extension ladder as a camera crane

**Stunt of the month** ■ It is often desirable to make films depicting some scenes or action enveloped in a dense fog. To wait for the weather to produce this condition is frequently impractical. H. E. Richardson, ACL, states that he has produced an excellent imitation of fog scenes on bright, sunny days by placing a thin piece of white cotton gauze directly in front of the lens of the camera. This will cut down the light to a certain extent and require a larger diaphragm opening but, with a little practice, will yield most satisfactory results. Black gauze may also be used but will not give quite so pronounced an effect of diffusion as does the white.

## Mount and camera

[Continued from page 426]

even under favorable conditions but, if there is opportunity for advance preparation, they can be made. In a picture we recently made of the Dalmatian, sometimes termed "coach dog," it was necessary to secure a sequence of the dogs trotting under the coach, right behind the hoofs of the horses. After an unsuccessful attempt at utilizing a pony cart as a camera truck, the camera was secured to the left hand running board of a truck by the use of a tripod screw working freely in a hole drilled in the metal running board. A remote control was placed on the camera and connected to a telegraph key, the latter being placed within easy reach of the driver. When the set up was completed, a deserted paved road was chosen and we went to work. The coach was driven on the left hand side of the road, the truck, in second gear, being used as a moving tripod. The camera was aimed roughly by speeding up or slowing down the automobile. When it was judged that a good picture would be taken, the speed of the truck was approximately synchronized with the speed of the coach and the telegraph key was depressed. The results were very satisfactory.

Although the true fox hunt is the best of action subjects, it is difficult to photograph because of the pardonable uncertainty in the mind of the fox as to just what route he will follow. It should only be attempted by a member of the hunt club who can carry a pocket motion picture camera with him while following the hounds. A drag hunt, however, provides all the excitement of the real article and is easy to work with. It will require photographing two or three hunts to make up a complete picture unless several cameras may be used on one particular hunt. In the latter case, one cameraman will remain at the start of the trail to record the opening sequence, another will post himself at the end of the trail to take the "kill" and the remaining cameras, preferably equipped with telephoto lenses so as not to interfere with the hunt, will be stationed at points along the trail.

The finished picture should be so edited as to begin with the huntsmen and whips leaving the kennels with the hounds and proceeding to the place of

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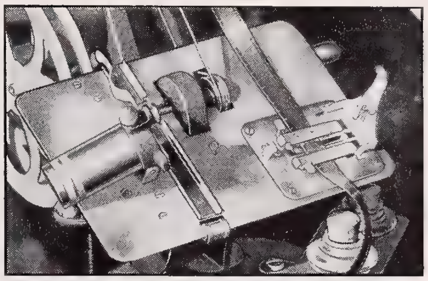

ABOVE—*splicing is easy now—no complicated parts. Highly efficient pressure clamp.* LEFT—*a clear picture viewed in a comfortable position.*

All work in connection with editing is confined to the actual operating table, upon which the splicer is built in. The sturdy base is rubber cushioned which permits its use anywhere without danger to furniture surfaces. A swinging holder is provided for standard cement and water bottles, handily located below the operating table. The operating table is finished in dull silver with chromium trim. The base, spindle arms, bottle holder, etc., have a black crackle finish. The Rhamstine* film editor comes *complete* including viewing tube and scraper, light bulb and cord, at a new low price for a quality unit of only $35. See it at your dealer's.

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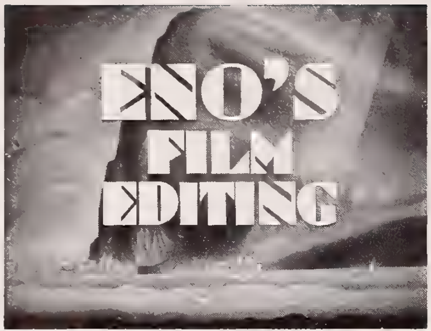

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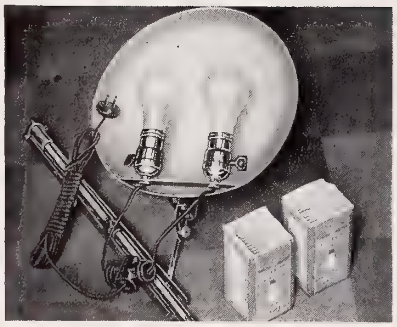

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The Northeast Twin is supplied with two Photoflood bulbs, tripod, 12″ reflector and 14 ft. extension cord with three way junction block.

COMPLETE ........ $6.00

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meet (the starting point of the drag). This is followed by the hounds being laid on the trail, shots of the pack in full cry, the hunters leaping obstacles and other exciting incidents. The picture will end at the "kill." In a drag hunt, there being no fox, the "kill" consists of tossing a piece of meat to the hounds at the end of the trail. Whether a whole hunt is filmed or not, this would make a splendid action sequence for a reel of horses and dogs.

## Emphasis with light

[Continued from page 427]

in a little considered maneuvering of the camera viewpoint; sometimes just a little shift of a foot or so to the left or to the right will alter the nature of the background with respect to the subject completely. The whole secret is to secure a background which will offer a contrast to the subject. And if the subject is to be back lighted, with a halo of brilliant light surrounding it, of course a dark background will set this off all the better. As with most good things, back lighting can be overdone. A film story with all scenes shot against the sun would be monotonous. There are many scenes which can only be made to tell their story when normally lighted. But there is no denying the fact that a reasonable percentage of back lighted scenes will add much to the interest of your films.

The writer has had unusual opportunity for studying the reaction of small groups to carefully made amateur films. It is his experience that a high percentage of the scenes which receive favorable comment are back lighted shots. This leads to the conclusion that there is an appeal in this type of photography which is more than a personal liking.

Most of us will agree that high noon is not the most favorable time for photography; nevertheless, brilliant back and top lighted views may be made at this time provided the lens of the camera is kept well shielded. In making such shots in city streets and similar places, it will usually be found convenient to seek the protection of some sheltering doorway. If the cameraman will retire far enough back in this, he will find that the doorway itself makes an admirable lens shield. The subject may remain in the sun which shines on it from the top and, in these latitudes, at a small angle. The sun's rays should shine on the far side of the subject.

The study of the West Point bugler, used to illustrate this article, shows excellent use of light and careful arrangement. Note the manner in which the white trousers stand away from the dark background while the dark coat is thrown up against the sky. This was not achieved by accident.

Beach scenes are often flat and uninteresting. With the tremendous, unobstructed light from the sun reflected from sand and water, shadows are hard to find. Yet if the lens is well shielded as before and if a small diaphragm is used with the sun striking the figures on the side *away* from the camera, some very interesting effects can be secured that will be almost silhouettes.

With fast film and lenses of large aperture, the quantity of available light seldom causes a problem in outdoor photography. Usually there is more than we need. This fact affords us an opportunity to give a little more careful study to the manner in which this light is to be utilized.

The movie maker who intelligently uses the sun as his "spotlight" will get far more dramatic quality into his films than those who habitually turn their backs to this possibility.

## Where we live

[Continued from page 428]

dawn to dusk, from getting up to going to bed, one can picture the community with as much or as little detail as is desired. Opening slowly and with abstract symbols, one might build up the first sequence, to be called *Awakening*, a drowsy street under early morning light, the mist still in the air; a closeup of the plodding feet of the milkman's horse; a quiet scene of a house framed in the trees, the bedroom windows still open; the feet of the horse halt and a man steps down, carrying milk; a closeup of two bottles of milk being placed on a doorstep; another angle of an open window, nearer, as it closes; the horse's feet move on, out of the scene; into the scene along the sidewalk come a man's feet; a closeup of a flung newspaper landing by the milk bottles; behind them a door opens and a hand picks up the paper and bottles; slowly the camera tilts up to disclose the master (or mistress) of the house surveying the start of a new day.

A second sequence, *Prepare for Action*, will carry the film on from the first of the reawakened activities of an arising family through breakfast. It may be built up both with abstract and personalized scenes: alarm clocks, steaming hot water for the morning's shave, a child brushing his teeth, hands squeezing out orange juice, coffee bubbling on the range, the family breakfast table. Countless significant details suggest themselves. Divided into three parts, the next sequence might be titled *Forth to Battle*. In it we see Father getting off to the job, with all of the incidental and significant detail connected with his activities.

Once more the title, *Forth to Battle*, and we see the children depart from home and follow their adventures to the school door. A third flash of the title, and we follow Mother as she embarks on her daily activities, doing her ordering, perhaps marketing directly at the fruit store and the butcher shop, chatting with friends, etc. In the same vein, a final sequence, *Home and Haven*, brings the family back from their several activities in the many parts of town, back to relaxation at the country club, to play in the park, a jaunt to the movies or a friendly bridge game at home. Thus, in following one family throughout the day and in using as many abstract and general scenes as possible, one can reconstruct a living picture of the community in which he lives.

Special purpose city films present each its own problem. A Chamber of Commerce picture, to be used as general propaganda, calls for one treatment, while a more specialized film (studying the city's park system, let us say) will call for another. In every case, the ultimate use and purpose of the film should be the determining factor and should be kept clearly and singly in mind during planning, production and editing.

## A-hunting we will go

[Continued from page 430]

essary to establish the story. It is often possible to step right out of one's front door, fire a gun and let the dog bring in the game but that does not make a picture. The next phase is to follow several scenes of expectation, slow movements, tense listening, waving grass, with hunter and dog together or separately, then a definite scent. The dog points. The game starts from cover. The hunter partly raises his gun and decides not to fire. (If this is well motivated, as by the excessive nearness of the game, this first failure will make more real the shooting that is to follow; a slight disappointment builds up suspense and enhances attention.)

Then the usual scenes, pointing, shooting, retrieving, petting the dog, lifting him up into the blind or boat, avoiding closeups of wounded game. Repeat not less than three times so long as the background, the angle and the lighting can be effectively varied—from the ground, from a height, from a tree, from behind branches, slow motion or any other way. A hunt has to contain repetition but it should be so disguised that the spectator is not conscious of it. Plenty of varied footage will facilitate the editing job.

Something decidedly unusual should also be included somehow—a difficult bit of retrieving, perhaps. After that, one may call it a day—a setting sun, the weary return homeward, a fade in on a long shot in camp quickly followed by a huge closeup of the quail or grouse on

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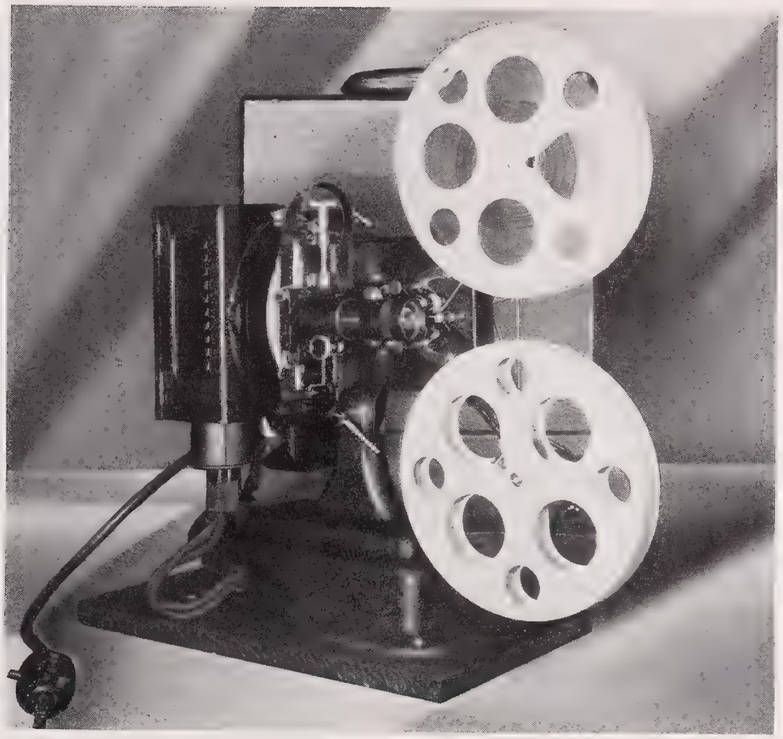

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skewers, between bits of bacon, cooking over an open fire or a corresponding scene for other kinds of game—a big enough closeup to make the spectator's mouth water, perhaps two feet away. Last is a brief eating sequence followed by a slow one of cleaning the guns before the campfire and ending with a very long shot and slow fade to signal the end of an intensely happy day.

## The mirror of burlesque

[Continued from page 429]

the part in appearance. It never pays to make film tests of their acting ability for a part because the chances are that no one of them is more talented than another, but are about equal in natural acting instinct. Choosing takes considerable tact as everyone wants to be the hero, "the good guy," even though some other part may offer more opportunities and attract more attention from the audience. Each one is also extremely jealous of the importance and size of the other parts. A child doesn't hesitate to express his feelings about such matters. I have found that boys and girls under twelve do not mix very well. The presence of the other sex restrains them considerably, especially if there are any romantic scenes. In general, it is best to have all boys or all girls, but it depends on the circumstances. A sister or a brother of the leading actor sometimes is accepted.

A schedule must first be carefully arranged, and the action for each day mapped out, to avoid delays. If the picture is to be made in the winter, Saturday and Sunday afternoons are about the only convenient times but, during the summer vacation, any time will do. The director must plan every bit of business beforehand; he must know exactly what is going to be done. The actors become restless with delays. Don't order them to portray a certain emotion and expect results unless you give them definite things to do. One can't expect them to invent things from their more narrow experience, but they can easily mimic you.

Above all don't patronize them, talk down to them or call them "children" (a hateful word to them). If you are one of them, they will be perfectly at ease and you will get better results. You must expect to photograph only a little at a time because children naturally become impatient if they do any one thing too long in one place. Rest periods will help when you can break the tension with something to look at, as a stamp collection if there are any philatelists in the group. Expect plenty of fooling and fights, but it is best to be patient and just wait until they calm down. The more difficult scenes should be done with as few around watching, as possible, in order to get the best results. Save the hard parts of the principals for the end of the day after the "extras" have been dismissed.

It is sometimes difficult to keep up the interest in an amateur film, which is necessarily stretched over a long period, due to the fact that non professionals cannot work every day and all day until a picture is completed. And with young people, one day a certain thing is the greatest, most absorbing thing in life; they give to it the enthusiasm that only youth can command, and then the next day—flooey!—it's something else. So hold out some bait. Perhaps there are some exterior scenes which will mean an all day picnic trip or, if it is a cowboy picture, save the horse riding scenes for the last day.

Remember that, even if the picture is to be a burlesque, all the principles of good film making still hold true. It is possible to have good compositions, lighting effects, a good continuity and careful editing. Artistic effects are not out of place. Satire and burlesque have always been the stepchild element of Hollywood screen literature. It is a known fact that, with the exception of a few short subjects, whenever the producers have tried satire on a large scale, they have nearly always missed the mark and the result has been merely an inferior grade of comedy. The French, alone, under the leadership of René Clair recently have had success in this field. So the amateur should not feel that he is dealing in a lowly form of art in which it is fruitless to exert himself fully. It is a field in which he can outdo the professional.

## Filming with the Founder

[Continued from page 433]

there is a hint in that statement.

However, I happen to be one of those amateurs who are hardly more than opportunists, and as such I encountered another phase of movie making that was most interesting; that is the convincing performance obtainable from inexperienced extras. Extras for *The Life Of George Washington* included regular army men for the military shots and real backwoodsmen and Indians from a reservation for the frontier scenes. They were wholly without experience in acting and its traditions, yet after having a situation explained to them they invariably turned in a performance, even in individual action and closeup shots, that for simple, dramatic effectiveness was really surprising.

And speaking of pains, there are other kinds of pains that the opportunist amateur can learn about from the professionals. For instance, there are the pains of having to stick to a script and not being able to take advantage of what to him would be "lucky breaks."

On one occasion young George Washington had to be shown riding horseback along a forest trail and the horse didn't like the idea. Time after time he balked, reared and performed various other acrobatics that displeased Mr. Ferguson as well as the exasperated director. But finally he was brought under what seemed to be control and the "take" of him walking toward and past the camera looked as if it would be good. Then—woof! Just as the fractious dobbin got in front of the camera he changed his mind, turned suddenly and made off down the trail until he and Mr. Ferguson's red cape finally disappeared among the trees. But a second later the wide eyed Mr. Ferguson and the wide eyed Mr. Horse reappeared, charging up the trail toward the $5,000 worth of machinery that was the camera. Then Mr. Ferguson and Mr. Horse bade each other a very informal adieu. Mr. Horse tore off into the forest; Mr. Ferguson established a most solid contact with terra firma. There, said I, the opportunist amateur, *was* a picture. That shot would humanize old "G. W."; certainly he could not have ridden all his life without ever falling off a horse. To follow that shot with one of Mr. Ferguson having conquered the animal—well, I thought that would have been good stuff.

Preposterous! The script didn't call for it! In any picture of the Father of his Country and a horse in which there was throwing to be done, George would have to throw the horse. So then and there I concluded that it's primarily because I am simply an opportunist that I enjoy photography.

## A Hallowe'en camera

[Continued from page 434]

then drop it into the pan while I was turned upside down to shoot it. When the reel was returned from the processing station, this scene was cut out and reversed, end for end. If a large goldfish bowl had been available, we would have made some under water shots—next year we'll have one and try this.

The next familiar amusement was "Pinning The Tail On The Donkey," filmed entirely at half speed. Of course, when the half speed was used, the stop was closed one point so that these scenes were not overtimed. The dashing about which resulted when the film was projected added quite a little to the hectic gaiety in the completed reel. Then came fortune telling and we took closeups of the hands dealing the cards followed by a shot of the dealer.

Then we had several of the more gifted guests compete for a prize offered for the best face—the idea being to register as much grotesqueness and hor-

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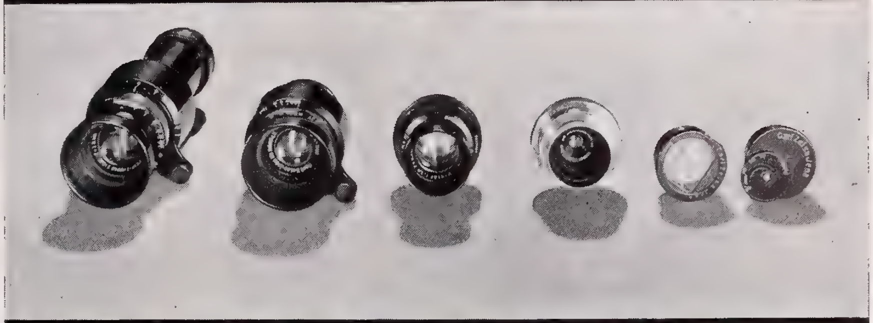

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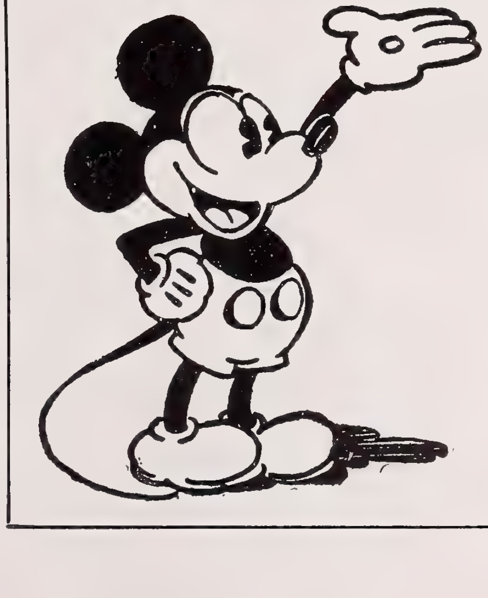

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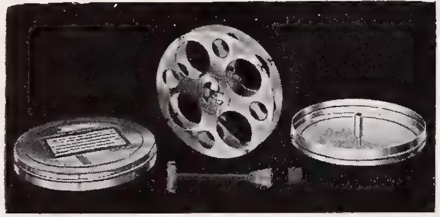

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ror as possible. It was funny when being done in reality but, when the film was screened, it was ludicrous. To make the weirdest possible effect, the faces were illuminated by means of a light placed on the floor.

An innovation was a witch act in which one of the family, made up as an old crone, played the leading rôle. The lights were kept rather low to emphasize the characterization. We had her riding a broomstick in front of the black background and the effect was so good that we used the sequence for our title backgrounds. Enlargements were made from the film and the lettering was done on these. Then the title was rephotographed in the title maker.

As a final scene, we had a Jack o' lantern made of a huge pumpkin and cut in half. I sat behind the Jack and shot through the face openings. The scene was the entire group of guests raising their glasses to drink a toast. We faded out as the toast was drunk.

We didn't try to put in any titles until the film had been edited, arranged in the proper sequence and shown to all the guests who had taken part. They were pressed to comment audibly throughout the showing. Careful note was taken of all the remarks and jokes made, and they formed the basis for a series of titles which proved to be one of the big features of the production.

Now, only the main title and concluding title were to be made. For the first, we shot a pumpkin with somewhat less than normal exposure and, with the help of the backwind, the title wording was shot on top of the exposure of the pumpkin. The same procedure was followed for making the end shot; only this time we used a big stuffed owl for the first exposure, winding the film not quite back to the beginning of this footage so that *The End* would flash on after the owl appeared.

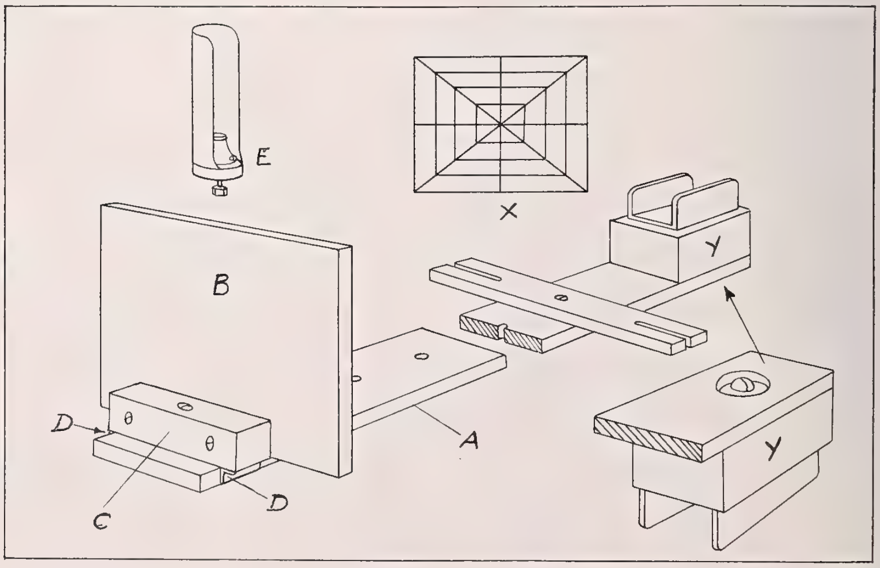
Well, you can understand now why a cine camera can be proud of its help in making such a reel. And it wasn't very difficult to do, either; ordinary standard equipment was used and the photofloods in the reflectors gave me plenty of light to work with, even with my 3.5 lens. Everything else was merely the result of the boss's using a bit of thought ahead of time. Considering its success, I can say that planning is certainly worth while.

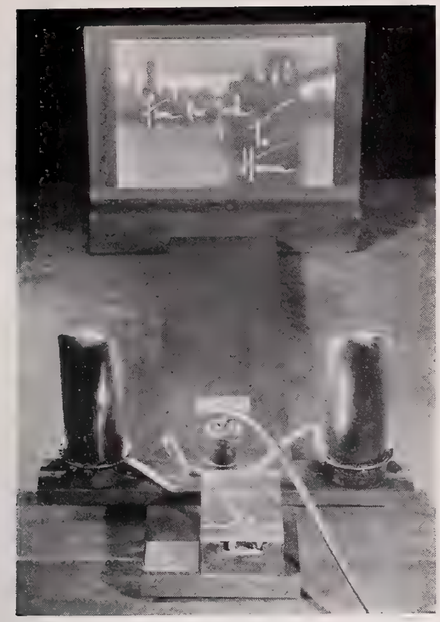
## To fit every background

[Continued from page 436]

and the center of the lens must be six inches above the base "A". Since various sizes of cameras will be employed, the height of the block "Y" will vary with the camera used but this height must always be such that the lens center is exactly six inches vertically above the base "A". See diagram of camera mount. The block "Y" is of the proper length to fit the camera and three inches wide to fit the base "A". On the top of the block "Y" is placed a piece of sheet brass, or aluminum, bent into a trough shaped channel to fit the base of the camera. It should fit tightly to prevent the camera from moving when in place. This is fastened to the block "Y" in such a manner that the camera, when placed in it, will point directly at the center of the title board. Two holes are drilled through the metal trough, block and base. Flat head, countersunk bolts are used to fasten the block and metal trough to the base "A". The camera is then placed in the trough with its lens thirty six inches from the title board. The position of the tripod socket is noted and marked on the side of the metal trough. The camera is removed and a hole large enough to take a bolt fitting the tripod socket is drilled

Details of construction show how universal title maker parts are assembled





A special adaptation may be made for certain cameras

through the entire assembly to the bottom of the base. This hole should be counterbored at the lower end so that the bolt will not interfere with placing on a flat surface.

If the surface of the title board is marked with center lines, as shown at "X", it will be found very convenient to "place" any size title. An interesting adaptation of the camera mount is that for the Cine-Kodak Model A. This camera has a ribbed base and, in order to fit properly on a block, it is desirable to have a metal plate with channels cut in it to fit the ridges on the bottom of the camera. These channels may be cut with hack saw and file or, better still, done at a machine shop by a milling machine. This plate is then mounted at the correct height on a block of wood, a hole for the tripod bolt being drilled the same as for the other type of mount.

Adaptations to the user's ideas will doubtless suggest themselves but the principles will remain the same. A table of exposures for the various distances may be compiled and will prove useful in getting consistent results. The little time consumed in making this outfit will be well worth the results obtained.

## Amateur clubs

[Continued from page 435]

was inaugurated at a recent meeting with the screening of *Treasure Won* from the League's Club Library, in preparation for a feature length production this winter.

**See Eights ■** Eight millimeter movies were demonstrated by Harold Hock, ACL, at a late meeting of the Berkeley Amateur Motion Picture Club, in California. Among the

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members' films screened were an 800 foot Kodacolor record of the Grand Canyon and Bryce Canyon, by W. B. Smith, and a 300 foot Kodacolor study of the Salinas rodeo, by Frank R. Burton, ACL. All members of the Berkeley group are joining the Amateur Cinema League.

**Camp film ■** Under the direction of Frank M. Seiffert, jr., ACL, members of the Amateur Cinema Club of the Oranges have been busy filming the life and activities at Camp Lenoloc, summer camp of the Orange Y. W. C. A., at Arden, N. Y. This is a fine example of that kind of cooperation which is invaluable in establishing any local movie club as a recognized and appreciated part of the community.

**Cooperation ■** At Larchmont, N. Y., the Cinema Club will present this month two comedies and a news reel made of and in cooperation with the Women's Club of the city. The feature length production will represent the disastrous effects resulting, as the good ladies of the club decide to do their bit in relief of the depression by a determined day of buying at the local shops.

**African film ■** Films made by Russell Hunter, of Chillicothe, Ill., on a trip by motor from Capetown to the northern coast of Africa, replete with unusual scenes of native and animal life, were outstanding at a late meeting of the Peoria Movie Club, according to secretary S. D. Roake, ACL. *Two Minutes To Play*, from the League's Club Library, was the projection feature at another meeting of this active club which now numbers thirteen members.

**Hear lectures ■** Recent meetings of the Los Angeles Amateur Cine Club have featured a discussion of filters and their uses by William Stull, associate editor of *The American Cinematographer*, and a discussion and demonstration of the photography of miniatures by Don Jahraus, head of the miniature department of the RKO studios. Special study films were presented with each lecture. A Multicolor travelog of Norway and Sweden, filmed by John W. Boyle, outstanding entries in the club's Uncut Film contest and members' films, made in the Fox studios at an earlier gathering, have been screened at late meetings.

**In Germany ■** The Bund der Film Amateure, ACL, whose headquarters are in Berlin, is the only national association in Germany for those interested in amateur movies. The Bund celebrated its fifth birthday during the month of June. Besides the group in Berlin, the association has branches in Frankfurt a. Main, Munich, Leipzig, Hamburg, Karlsruhe, Cologne and Manheim. Recently the Bund has presented a number of well attended evening programs as well as a matinee in Karlsruhe that boasted an attendance of 500 persons. At present, the important jubilee contest of the Bund is in progress, the theme of the competition being *The News Reel.*

**Childs group ■** *I Would Be Delighted!*, an amusingly sophisticated comedy told entirely in closeups, has been completed in New York City by a group working under the direction of S. Winston Childs, Jr., ACL. Particularly striking scenes were noted in a sequence showing the preparation of an elaborate dinner, where effective lighting enhanced the intended glamour.

**Recent accessions ■** In *Two Minutes To Play,* 800 ft., 16 mm,. the Club Library of the League has received a well planned, smoothly produced and neatly edited photoplay which, though turning on the customary football story *dénouement,* rises far above mediocrity by virtue of its excellent treatment. The film, noticed in more detail in past issues of MOVIE MAKERS, is the first production of the Greenbrier Amateur Movie Club and one of which they may well be proud. The League is sincerely pleased to have it in the Club Library.

**Two hobbies ■** To round out the activities of their non filming members, The Satellites, a production group in Brooklyn, N. Y., have combined simple play producing with film story making. Sylvia Martinique, chairman, Belle Sarney, Rueben Ablawitz, George Felsher and Samuel S. Mines comprise the dramatic committee.

**Rushes ■** A demonstration of Kodacolor, a club outing to the exhibition in Amsterdam, Sound and Sight, and a screening of unusually beautiful travel films of the Dutch East Indies have distinguished recent fortnightly meetings of the Hague Amateur Film Club. ■ Club outings have been popular this summer, according to the reports of Milton Feinberg, secretary of the Cine Still Club of Philadelphia, and of Ruby Wescott, ACL, secretary of the Maine Amateur Cinema League. Several members of the Portland club banded together in their filming of the recent eclipse, a phenomenon which approached totality in their section of the country. ■ In Winnipeg, Canada, the Triangle Movie Makers have organized under the guidance of Charles C. Dunbar and have already completed a short comedy entitled *Burglar's Paradise*. This film and *Fly Low Jack*, from the League's Club Library, were projected at the first public meeting of this new club. ■ Members of the Chicago Cinema Club have been gathering in a series of meetings in outlying communities for the purpose of acquainting suburban movie makers with their activities. Members' films are screened following a dinner meeting. ■ Studying the work of other groups, the Berkeley Amateur Movie Club, in California, has projected *Wild Rice* and *The Fall Of The House Of Usher* from the Club Library of the League. ■ In Massachusetts, the Springfield Cinema Club is working on a film of the city, known as *Interesting Things To See In Springfield*, which will be used in unofficial publicity screenings.

## British amateurs

**Ingenious** ■ To obtain needed scenes of a German submarine on patrol during the World War, Montagu Pictures at Newcastle built a U-boat model out of wood in a nearby field, carted it to the seaside and then waited for the rising tide to launch it. The model was used in filming the climactic sequences of *North Sea*, the current production of this unit under the leadership of A. G. Greaves, ACL. The story, which was written by Stephen Arthur, is being directed and photographed by Mr. Greaves and will feature in leading parts Althea Laws, Douglas Sneddon and F. W. Wearmouth. Unusual publicity has been given the film in the local press.

**Teddington** ■ Granted special permission by P. G. Wodehouse, Teddington Amateur Film Productions is filming the Wodehouse novel, *Something Fresh*, in a motion picture adaptation to be known as *The Lost Scarab*. Marcus C. Hunter scenarized and will direct the story; V. Isani is art director; and Edward M. Hunter is in charge of photography. A second production unit is busy with *Calling His Bluff*, an original story written and scenarized by Leslie Woodward. Mr. Woodward will assist D. Gordon Bowe with the direction and Jim Beard will be at the camera. Although less than a year old, the Teddington society already numbers more than forty members.

**Publicity film** ■ In Edinburgh, Pinnacle Productions has completed a one reel 16mm. comedy, *Getting The Bird*, which was written and directed by F. W. Adam, ACL, and photographed by A. J. Harper, ACL, and J. S. Mardel, ACL. A second picture, to run two reels and as yet untitled, is already in production under

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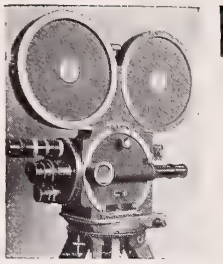

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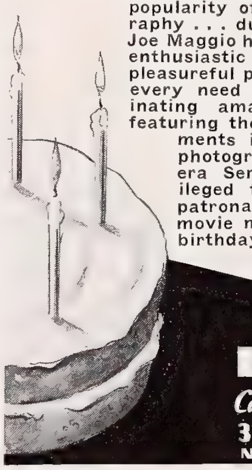

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For this month marks Luma's third birthday—Three years of growing that has kept pace with the fast-gaining popularity of 16mm. photography . . . during which time Joe Maggio has enlisted many enthusiastic converts to this pleasureful pastime and filled every need of the discriminating amateur. Early in featuring the latest developments in every line of photography, Luma Camera Service feels privileged to hope for the patronage of amateur movie makers for many birthdays to come.

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the guidance of Miss Heath, with Mr. Adam and Mr. Harper as technical assistants. The entire society, working in cooperation with the Edinburgh Film Guild, also has finished a publicity film of the city for the Scottish Travel Association, and kindly offers their services to amateurs or groups in getting any needed scenes of the community or the neighboring Borders.

**Cantab. film** ■ *Power* is the title of the one reel educational film recently completed by the Cambridge University Cinema Society, according to the report of Secretary Raymond Kittoe. Developed in a general rather than a specific manner, the film presents many unusual scenes made in the University engineering laboratories and has been synchronized to both a popular and a scientific discussion of the subject matter.

**Glasgow** ■ In Scotland, the Glasgow Amateur Cine Club has been formed recently and has already held a number of meetings for the screening of members' films and the informal discussion of technical problems, according to the report of secretary Ian S. Ross, ACL. Erik Chisholm is president of this group. In the same city a production unit known as the Scottish Amateur Cinema Circle is working under the leadership of J. Tertius A. Dick on a drama, *Scotch Mist;* a thriller, *The Gas Trap;* and a study film of the local community.

**Local records** ■ Assize Sunday, Military Sunday and the York Military Tattoo have been recorded on film this summer by members of the York Amateur Film Society, according to secretary William Holden. The group is nearing completion on *The Gypsy Heiress* and will carry on with the production of *The Saltley Treasure*, both from original stories by Mr. Holden.

## The picture on the screen

[Continued from page 431]

is almost as bad as one unoiled. Too much oil means a grease film on the lens surfaces, resulting in dim and fuzzy pictures. Oil splashed on films is very difficult to remove and causes a very bad spotting. Good projection from oil stained films is impossible. Oil running into the motor will lead to inefficient operation, sparking and heating. When this occurs too often, the motor armature must be removed and the commutator turned down in a lathe, a somewhat expensive and totally unnecessary operation.

Cleaning and oiling will do wonders to improve projection but there is even more to be done. If the projector is new, it will probably be in good condition but if it is two or three years old the lamp position should be checked. Prefocus bases are a great help in avoiding the tedious operation of centering but prefocus sockets have been known to get out of alignment.

Remove the projection lens, start the projector and hold a white card about a foot in front of the machine. The lamp filaments should be seen projected on the card. The lamp filaments, themselves, are shown bright and clear. Between the coils of the filaments, there should be seen less brilliant images, which are the filament images reflected by the mirror reflector. If the spaces between the coils are vacant or if either top or bottom of the filament coils are to be seen, the lamp is out of position. The socket adjustment should be loosened and the bulb pushed to one side or the other, or raised or lowered, until the correct alignment is secured. A bulb out of alignment may easily cost from thirty to fifty percent of the light before the error becomes so serious as to become obvious.

With the projector in perfect condition there is one more thing to command our attention. It would be interesting to know just how many projectors, good projectors, will be used in this country tonight for screening pictures—upon a sheet or a white wall! If yours is to be one of these, and if you are considering the purchase of a higher powered projector, just try out a good aluminum or beaded screen.

Recently, in a large experimental studio, a white surfaced, perforated screen was used. As the experimental work was of such nature that brilliancy was highly essential, experiments were made with screens of both aluminum and beaded surfaces. Although the difference between the two was slight, both gave more than one hundred percent increase in brilliancy over the professional theatrical screen having a plain white surface. It takes a great increase in lamp power to effect an increase in screen brilliancy of one hundred percent.

The care and preparation are all made with a view to projecting a picture. Brilliance, definition, quality are all to the credit of the preparation. If the projector is set in position and focused before the guests arrive, they will appreciate the absence of the focusing trials. Only one thing will be lacking to complete their enjoyment. A musical program from instruments, phonograph or radio, properly selected, will add the final touch which will cause your guests to regard your motion picture programs as pure entertainment.

## "Why I film" contest

Have you tried for the fifty dollar prize with your "Why I Film" letter?

The announcement in September Movie Makers of the "Why I Film" contest has set many typewriters to action and the February number of this magazine will contain the best letter that has come to us on the subject of "Why I make amateur movies." Letters will come from all corners of the world and the ultimate germ of the movie making fever will be tracked to its lair.

Movie Makers is happy to announce as judges for its "Why I film" contest a jury of three distinguished men and practicing amateurs. They are:

**Hiram Percy Maxim, President of the Amateur Cinema League.**

**Walter R. Hine, Vice President of the J. Walter Thompson Company, world famous advertising agency.**

**Lawrence C. Lockley, Ph.D., Professor of Merchandising, Temple University, Philadelphia, and author of "Principles of Effective Letter Writing," "Vertical Cooperative Advertising," etc.**

All of these men are familiar with movie making joys and accomplishments; they are all writers of distinction and familiar with the best method of setting forth ideas. They will be given no instructions about selecting the best letter sent in for the fifty dollar prize and will determine, according to their own system of judging, the letter that they choose as the winning one. The letter that takes the prize may be dignified or colloquial, philosophical or humorous, sophisticated or naive. The jury alone will determine.

Send in your letter early. Here are the rules governing the contest:

1. *Write the best letter to* Movie Makers *on "Why I make amateur movies."*
2. *Anyone who has done amateur filming may enter the contest. There is no other limitation.*
3. *The best letter we receive will win a cash prize of $50.00. There are no other prizes.*
4. *The letter must not be longer than 700 words. It may be written in any language but, if published in* Movie Makers, *it will be translated into English.*
5. *The contest opens September 1, 1932, and closes December 31, 1932. The prize will be paid after the judges' decision early in January and the winner will be announced in* Movie Makers *for February, 1933.*
6. *Letters must be written on a typewriter, on one side of the page only and double spaced. They must be signed with the actual name and address of the writer.*

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| Motor for projector | 15.00 | 7.50 |
| Super attachment for projector | 18.00 | 7.50 |
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| Lens for Motocamera | 6.00 | 3.00 |
| Title board for Motocamera | 6.00 | 3.00 |
| Exhibition films 30ft. | .75 | .50 |
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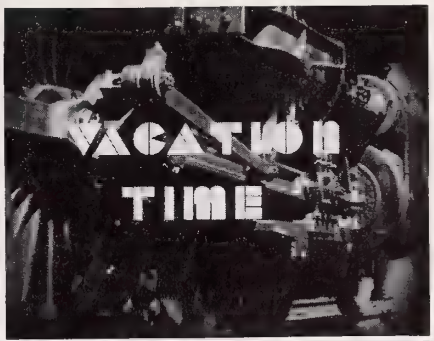

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7. *All letters submitted, whether winning the prize or not, become the absolute property of* Movie Makers *and may be published in* Movie Makers *or not, as the editor may decide, without compensation therefor to the writer. The only compensation is to the one prize winner.*
8. *The judges are listed previously.*
9. *Letters should be addressed as follows: "Why I Film" Editor,* Movie Makers, *105 West Fortieth Street, New York, New York, U. S. A.*

## News of the industry

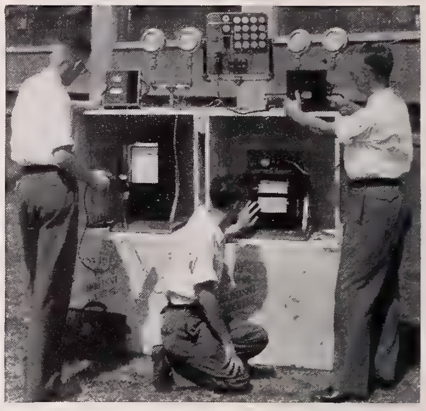
[Continued from page 440]

were remembered. A grateful Rochester gave a fitting recognition of the services done by one of its foremost citizens.

**Gregory consults** ■ Amateurs will be glad to know that Carl Louis Gregory, 76 Echo Ave., New Rochelle, N. Y., long one of the outstanding contributors to the moving picture industry, has entered also into the consulting field for non professional movie makers. Mr. Gregory has had an interesting career, starting with the position of official photographer with the Department of the Interior. From there he went to work for Thomas Edison and then to the old Thanhauser Studio as a director. After making the first motion pictures ever taken at the bottom of the sea, he was made a Fellow of the Royal Photographic Society of Great Britain. His later connections include those as Dean of Photography at the New York Institute and Chief of Production for the Orient and India Pictures Corporation. With such a background Mr. Gregory is well equipped to handle the problems of the motion picture.

**Jones-National** ■ The National Theatre Supply Company, exclusive agents for Victor Animatograph products on the Atlantic coast, announces the appointment of H. O. Jones as manager of their Sales and Service Headquarters at 242 West 55th St., New York City. It will be remembered by many dealers and friends that Mr. Jones was associated with the former QRS-DeVry Corporation and the National Theatre Supply Company in their Philadelphia, Washington and Baltimore offices.

**Weston records** ■ The eclipse of 1932 was the first to be measured photoelectrically on an extensive scale. In addition to the usual magnetic and spectroscopic studies, many of the expeditions measured the variations in light intensity by means of Photronic cells and associated apparatus made by the Weston Electrical Instrument Corporation of Newark, New Jersey. By means of these cells, which are the same as those used in the Weston Universal exposure meter, the intensity of the light throughout the entire day, as well as that during the actual eclipse, was recorded.

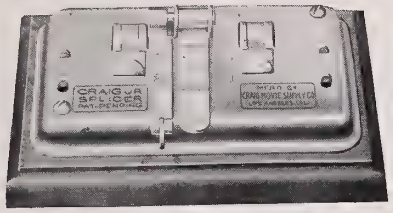


Weston Electrical Instrument Corporation

Measuring light during the eclipse with Weston cells

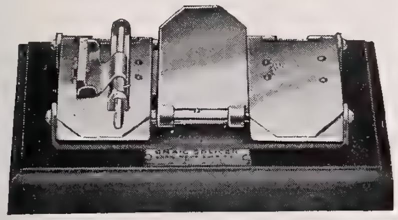
**Simplo Titler** ■ Two aids for the amateur are announced by Willoughbys, 110 West 32nd St., New York City. The Simplo Titler accommodates the Simplex Pockette as well as all models of the Cine-Kodaks including the new 8mm. camera. By a simple changing of pins, the various machines can be put in the correct position with relation to the title copy. An ingenious device, in the form of a roller with a knob for turning, permits the use of long backgrounds to save using a number of separate cards. This may be used for scroll titling also. A supplementary lens which is used with all cameras is furnished with a spring to hold it over the regular lens. This firm also offers a new magnifying viewer for easy inspection of a frame of 16mm. film. A compact magnifying lens is incorporated in a holder with a spring fastened ground glass back, behind which the film is slipped for observation. The image is seen very sharply, and enough light is furnished by directing it at an ordinary piece of white paper under a lamp.

**Kin-O-Lux** ■ The availability of a new type of 16mm. film at a lower price has been recently set forth in the Kin-O-Lux 100 foot unit, marketed by Kin-O-Lux, Inc., 105 West 40th St., New York City. Because of its low price, this film has certain limiting qualifications, although these, if understood and accepted, will produce satisfactory results. It is not panchromatic in quality and, with it, pictures are best taken under bright lighting conditions with the ordinary *f*/3.5 lens. Employing a faster lens, shots may be secured in bright shade or under more unfavorable lighting circumstances. However, in view of the contrasty nature of this type



**CRAIG JR. SPLICER $5**

○ Now available for use with both 8 mm and 16 mm films.



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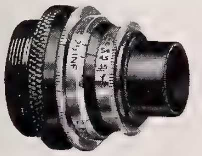

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of film, best results are gained in sunlight, a condition under which most ordinary movie shots are taken. Kin-O-Lux comes in 100 foot lengths, on daylight loading spools. Its price is three dollars including processing.

**New negative** ■ For those amateurs who wish to use the negative positive process in 16mm., in order to provide a plurality of copies or for other reasons, there has been recently brought out the Special Gevaert Film which is said to be a super fine grain emulsion of full orthochromatic quality. It may be procured on daylight loading spools of special design, ready for exposure in any 16mm. camera, from the Gevaert Company of America, 423 West 55th St., New York.

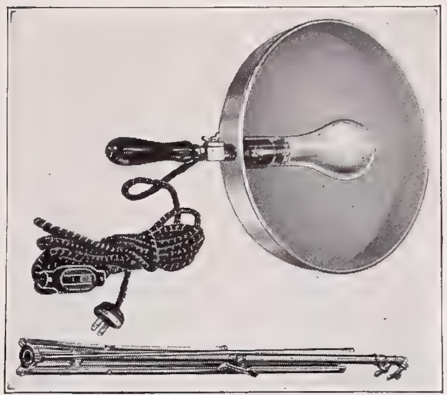
**N. H. pan** ■ A 16mm. negative film, having all the qualities of the standard negative stock as used in the professional motion picture studios, is now available from the DuPont Pathe Film Manufacturing Corp., 35 West 45th St., New York City. This negative has a special, non halation feature similar to that of the well known "grayback" type and has, in addition, an emulsion of superspeed, panchromatic quality. It may be had on daylight loading spools with or without processing.

**Gillette in sound** ■ The acquisition of a fine collection of up to date, 16mm. sound on disc subjects is announced this month by Gillette Camera Stores, Inc., of Park Ave. and 41st St., New York City. These subjects are wide in variety and are composed of both single and multiple reel units. They are to be distributed through a special rental plan, details of which, as well as a complete listing of titles, may be had on application to Gillette Camera Stores, Inc.

**Lens correction** ■ This department regrets to announce the inclusion of an unfortunate typographical error which occurred in September MOVIE MAKERS under the description of the new, fast Cooke f/1.3 lenses for use on Bell and Howell cameras. The sentence, "Under the most difficult lighting conditions, a Cooke one inch f/3.5 lens provides the ultimate in speed", should read ". . . a Cooke one inch f/1.3 lens provides the ultimate in speed."

**8mm. library** ■ For projectionists using the popular eight millimeter film width, the Kodascope Libraries, 33 West 42nd St., New York City, have announced a number of films available in these library features. These may be obtained at a substantial saving over the price of cor-

*A New Light for*
**INDOOR MOVIES $5**
*complete with Reflector and Stand*



This new reflector takes either the 400 T bulb or the new 64 volt bulb, and gives equivalent light from either. Takes any T type bulb up to 500 watt. Just the thing for portraiture or indoor movies. Reflector and stand sell regularly for $11.50. Our price—only $5.00 while the supply lasts. The 64 volt bulbs are only $0.40 each. The 400 T bulbs are $2.75 each.

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Please send me the free catalog of sound-on-disc subjects available through the Gillette Library. We use .................. equipment.
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Tucson: T. Ed. Litt, Cor. Congress & Stone.

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J. F. Hink & Son, Shattuck & Kittredge.
Beverly Hills: Bob Robinson Home Movies, 417 N. Beverly Drive.
Fresno: Potter Drug Co., 1112 Fulton St.
Glendale: Kug-Art Photo Service, 507 W. Colorado Blvd.
Hollywood: Bell & Howell Co., 716 N. LaBrea Ave.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Hollywood Camera Shop, 1442 N. Highland Ave.
Hollywood Citizen, 6366 Hollywood Blvd.
***HOLLYWOOD FILM ENTERPRISES, INC.,*** 6058 Sunset Blvd.
Huntington Park: Huntington Park Camera Shop, 6508 Pacific Blvd.
Huntington Park Pharmacy, 6101 S. Pacific Blvd.
Long Beach: Winstead Bros. Inc., 244 Pine Ave.
Los Angeles: Billy Burke Home Movies, 5372 Wilshire Blvd.
Eastman Kodak Stores, Inc., 643 S. Hill St.
Educational Project-O Film Co., 317 N. Fairfax.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
B. B. Nichols, Inc., 731 S. Hope St.
Schwabacher-Frey Stationery Co., Box 1347, Arc. Annex.
Tappenbeck & Culver, 10958 Weyburn Ave., Westwood Village.
Wilshire Personal Movie Co., 3150 Wilshire Blvd.
Oakland: Adams & Co., 380 14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Pasadena: Richard Fromm Photographic Service, 965 S. Fair Oaks Ave.
F. W. Reed Co., 176 E. Colorado St.
Richmond: La Moine Drug Co., 900 Mac Donald Ave.
Riverside: F. W. Twogood, 700 Main St.
Sacramento: Frank McDougal, 1017 10th St.
San Bernardino: Steele's Photo Service, 370 D St.
San Diego: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth St.
Victor Doyle, 1224 Fifth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
San Francisco: Cine Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
Phil Lasher, Ltd., 300 7th St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
San Jose: Webb's Photo Supply Store, 66 S. First St.
San Rafael: Webb & Rogers, 4th and B Sts.
Santa Ana: Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Camera Shop, 800 State St.
J. W. Collinge, 1127 State St.
Santa Monica: Bertholf Photo Finishng, 1456 Third St.
Stockton: Logan Studios, 20 N. San Joaquin St.
Peffer Music Co., 40 S. California St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.
Whittier: Maxwell C. Peel, 226 E. Philadelphia.

### COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Haanstad's Camera Shop, 404-16th St.

### CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Danbury: Heim's Music Store, Inc., 221 Main St.
Hartford: Harrison Harries, 255 Franklin Ave.
Harvey & Lewis Co., 852 Main St.
Watkins Bros., Inc., 241 Asylum St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Eugene F. Clark Book Shop, 343 Elm St.
Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25 Broadway.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm Inc., 139 W. Main St.

### DELAWARE

New Castle: E. Challenger & Son.
Wilmington: Butler's, Inc., 415 Market St.
Frost Bros., duPont Bldg.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

### DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607-14th St., N. W.
Fuller & d'Albert, Inc., 815-10th St., N. W.
Robbin's, National Press Bldg., 529-14th St., N. W., opposite Willard Hotel.

### FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.
Jacksonville: McDaniel Gift Shop, 21 W. Forsyth St.
Miami: Miami Photo Supply Co., 31 S. E. First Ave.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.

### GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

### IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Pocatello: Cook Drug Co., 333 W. Center St.

### ILLINOIS

Chicago: Associated Film Libraries, Inc., Suite 224, State-Lake Bldg., 190 N. State St.
***BASS CAMERA CO., INC.,*** 179 W. Madison St..
***CENTRAL CAMERA CO.,*** 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 So. La Salle St.
105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Ideal Pictures Corp., 26 E. 8th St.
Lyon & Healy, Inc., Wabash Ave. at Jackson Blvd.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 37 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 918 Irving Park Blvd.
***WOLK CAMERA CO.,*** Opp. Post Office, 219 S. Dearborn St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Highland Park: Hattstrom & Sanders, Inc., 391 Central Ave.
Moline: Seaholms Kodak Headquarters, 1507 Fifth Ave.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
Rockford: Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

### INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
Frankfort· Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

### IOWA

Burlington: Sutter Drug Co., 3rd & Jefferson Sts.
Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Lynn's Photo Finishing Inc., 421 Sixth St.
Waterloo: Macks Photo Shop, 225 W. 5th St.
Seehawk Camera Shop-Studio, 189 W. 4th St.

### KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.

### KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

### LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

### MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Bangor: Francis A. Frawley, 104 Main St.
Portland: Bicknell Photo Service, Inc., 43 Exchange St.

### MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

### MASSACHUSETTS

Boston: Boston Camera Exchange, 44 Bromfield St.
James W. Brine Co., 92 Summer St.
Cinecraft Co. of New England, 80 Boylston St.
Dadmun Co., 39 Washington St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Lowell: Donaldson's, 75 Merrimack St.
Lynn: Moehring's, Inc., 490 Washington St.
New Bedford: J. Arnold Wright, 7 S. 6th St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Pitman Movie Service, 45 Summit Ave.
Ernest L. Vent Motion Picture Service, 53 Washington St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

(*Continued on page 460*)

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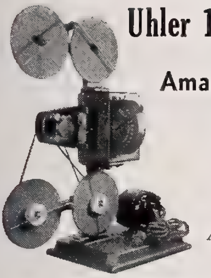

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**Eight reels** ■ That well known manufacturer of cine accessories, A. C. Hayden of Brockton, Mass., has recently announced eight millimeter reels and humidor cans at factory prices. These may be had for six dollars in standard packages of twelve. Reels and humidor cans for 16mm. are also offered at a corresponding economy.

**Northeast** ■ A new, two lamp unit, complete in every respect, has been recently announced by Mark J. McCann of the Northeast Products Company, Tewksbury, Mass. An unusual feature about the outfit is that its price includes the two Photoflood bulbs which are furnished. Adjustable, metal tripod and connecting cord and switch complete the equipment. A double lamp reflector such as this will give plenty of light for most kinds of indoor movies, using supersensitive film.

**FREE FILMS** ■ *These films, on 16, unless 35mm. is specified, are loaned free except for payment of postage. Requests should be addressed to the Amateur Cinema League, Inc., 105 W. 40th St., N. Y. C., and films desired mentioned by titles. Requests on receipt, are forwarded to distributors who get in touch with applicants and make booking arrangements. Specific dates cannot be promised until the applicant hears from the distributor. Do not send postage with requests; when it is required, the distributor will notify the applicant. Of course, films should be returned postpaid. Some films are limited to groups, in which cases it is so stated in the reviews. In applying for films limited to groups, the type and probable size of the audience must be mentioned. Films are not available outside of the United States, unless so stated. Any amateur may apply for films reviewed as this service is not limited to Amateur Cinema League members.*

■ *Girdling The Globe*, one reel, 16 mm., reviewed through the courtesy of the Goodyear Tire & Rubber Company, presents outstanding scenes during the Graf Zeppelin's eventful trip around the world. Lakehurst, Friedrichshafen, Berlin, Tokio, Los Angeles and the return to Lakehurst are shown in wild acclaim of the triumphant voyage.

■ *Conquest Of The Forest*, one reel, 16mm., reviewed through the courtesy of the General Electric Company, presents scenes in the logging country of the Northwest. The film gives a clear picture of the lumber industry, its magnitude and modern methods of transportation. Available to groups.

■ *A Vacation Adventure*, one reel, 16mm. and 35mm., produced by Ray-Bell Films, Inc., for the Modern Woodmen of America, presents the adventures of an artist in the woods sketching animals. Available to groups.

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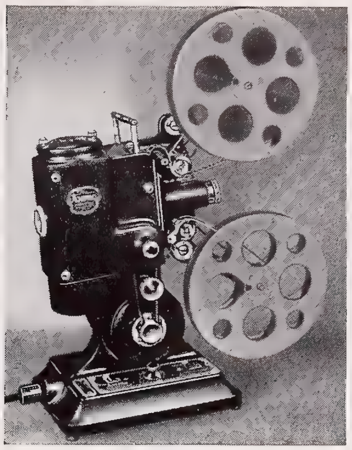

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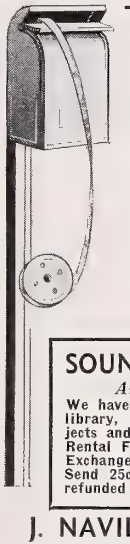

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(*Continued from page 458*)

## MICHIGAN

Detroit: ***CLARK CINE-SERVICE,*** Rm. 203-4, Professional Bldg., 10 Peterboro.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.; 156 Larned St.
***H. C. FILM SERVICE,*** 12191 Ilene Ave.
J. L. Hudson Co.. Dept. 290.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service. 1425 Detroit St.
Grand Rapids: Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich Bros. & Co., 301 Genesee

## MINNESOTA

Duluth: Eastman Kodak Stores Co., 330 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc.. 825 Nicollet Ave .
National Camera Exchange, 5 S. Fifth St.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

## MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St.
Plaza Camera Co., 4707 Central St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.

## MONTANA

Billings: Midland Drug Co., 23 N. 27th St.

## NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.
J. G. Kretschmer & Co., 1617 Harney St.

## NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

## NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Hawthorne: Hawthorne Home Movie Service, 52 MacFarlan Ave.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Kearny: Kearny Prescription Pharmacy, 238 Kearny Ave., cor. Bergen Ave.
Lakewood: Artist's Photo Service, 19 Fourth St.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Morristown: Ajemian Camera Shop, 35 South St.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co.. 103 Halsey St.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 35 Newkirk Ave.
Union City: Heraco Exchange, Inc., 611 S. Bergenline Ave.

## NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail".

## NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co.. 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
Brooklyn: Abraham & Straus, Inc., Dept. 120, Fulton and Hoyt Sts.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
***J. NAVILIO,*** 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Goshen: T. H. Finan.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Artist's Photo Service, 219 Huguenot St.
Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Adam Archinal Corp., 305 W. 56th St.
Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue
Fotoshop, Inc., 136 W. 32nd St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
***GILLETTE CAMERA STORES, INC.,*** 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Joseph P. Hackel, Rm. 1919, Chanin Bldg., 122 E. 42nd St.
Hecker's Camera Store. 1519 Amsterdam Ave.
***HERBERT & HUESGEN CO.,*** 18 E. 42nd St.
Leonard F. Kleinfeld, 146 West St.
Lowe & Farley, News Stand. Times Bldg.
Lugene, Inc.. Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
***LUMA CAMERA SERVICE, INC.,*** 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc.. 520 Fifth Ave.
***MOGULL BROS. ELECTRIC CORP.,*** 1944 Boston Rd.
New York Camera Exchange. 109 Fulton St.
Newman's Camera Shop, 1197 Sixth Ave.
Y. Nomi, 174 W. 95th St.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, Inc., 368 Lexington Ave.
Rab Sons, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 East 42nd St.
Frank Tanham & Co., Inc., 9 Church St.
***WILLOUGHBYS,*** 110 W. 32nd St.
Northport: R. E. Sears, 487 East Main St.
Poughkeepsie: Marshall's Gift Shop, 341 Main St.
Rochester: Marks & Fuller Co., 36 East Ave.
Sibley, Lindsay & Curr Co., Kodak Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Yonkers: Joseph F. Blatzheim, 4-6 Riverdale Ave.

## NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

## OHIO

Akron: Pockrandt Photo Supply Co., 16 N. Howard St.
Canton: Roth & Hug Co. 539 Market Ave.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 416½ Main St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Co., 2025 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply. 62 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Lima: Hunter Drug Store, Lima Trust Bldg., 49 Public Sq.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
A. C. Saunders, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

## OKLAHOMA

Oklahoma City: H. O. Davis, 106 S. Hudson St.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.

## OREGON

Pendleton: Floyd A. Dennis.
J. T. Snelson, 608 Garden St.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman-Wolfe & Co., Kodak Dept., Fifth, Washington & Alder Sts.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

## PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: Johnstown News Co., 115 Market St.
Lebanon: Harpel's, 757-9 Cumberland St.
Philadelphia: G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Haussmann's Pharmacy, 6th and Girard Ave.
Home Movie Studio, 20th and Chestnut Sts.
***KLEIN & GOODMAN,*** 18 S. 10th St.
MacCallum Stores, 1600 Sansom St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts., Dept. 201.
George W. Tegan, 420 E. Mt. Airy Ave.
John Wanamaker, Dept. 56.
Williams, Brown & Earle Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Reading: W. F. Drehs, 541 Court St.
Scranton: Jermyn Bros., 205 N. Washington Ave.
Scranton Home Movies Library, 316 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

## RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.

## TENNESSEE

Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church St.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

## TEXAS

Abilene: W. C. Cosby, 249 Pine St.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co,, 1610 Main St.
El Paso: Don Thompson, Inc., 308 E. San Antonio St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Chas. G. Lord Optical Co., 704 Main St.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 209 Alamo Plaza.

## UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 S. Main St.

## VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.

## WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Pasco: New Pasco Drug Co.
Pullman: R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.

Joyner Drug Co., Howard & Riverside Ave.
TACOMA: Eastman Kodak Stores, Inc., 910 Broadway.
WALLA WALLA: Book Nook Drug & Stationery Store.

### WEST VIRGINIA

WHEELING: Twelfth St. Garage, 81-12th St.

### WISCONSIN

BLOOMER: Dettloff's Pharmacy.
FOND DU LAC: Huber Bros., 36 S. Main St.
LA CROSSE: Moen Photo Service. 313 Main St.
MADISON: Photoart House, 212 State St.
MILWAUKEE: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Photoart House of Milwaukee, 220 Wells St.
OSHKOSH: Coe Drug Co., 128 Main St.

## UNITED STATES POSSESSIONS

### CANAL ZONE

ANCON: Lewis Photo Service, Drawer B.

### HAWAII

HONOLULU: Eastman Kodak Stores, 1059 Fort Street.

### PHILIPPINE ISLANDS

MANILA: Denniston, Inc., 124 Escolta.

## OTHER COUNTRIES

### AFRICA

#### *Cape Province*

CAPE TOWN: Kodak (South Africa) Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

#### *Natal*

DURBAN: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

#### *Transvaal*

JOHANNESBURG: Kodak (South Africa) Ltd., "Kodak House," Rissik St.

### SOUTH AFRICA

JOHANNESBURG: City Photo House, 52 Kerk St.

### ARGENTINE

BUENOS AIRES: Casa America Lda., S. A., Avenida de Mayo 959.

ROSARIO DE SANTA FE: Enrique Schellhas E Hijos, San Martin 764.

### AUSTRALIA

#### *New South Wales*

SYDNEY: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.

#### *Queensland*

BRISBANE: Kodak (Australasia) Pty., Ltd., 250 Queen St.

ROCKHAMPTON: Kodak (Australasia) Pty., Ltd., East St.

TOOWOOMBA: Kodak (Australasia) Pty., Ltd., Ruthven St.

TOWNSVILLE: Kodak (Australasia) Pty., Ltd., Flinders St.

#### *South Australia*

ADELAIDE: Harrington's, Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

#### *Tasmania*

HOBART: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

#### *Victoria*

MELBOURNE: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.

#### *West Australia*

PERTH: Kodak (Australasia) Pty., Ltd., 662 Hay St.

### CANADA

#### *Alberta*

CALGARY: Boston Hat Works and News Co., 109 Eighth Ave., W.

#### *British Columbia*

VANCOUVER: Eastman Kodak Stores, Ltd., 610 Granville St.

#### *Manitoba*

WINNIPEG: Eastman Kodak Stores, Ltd., 287 Portage Ave.

#### *Ontario*

HAMILTON: W. E. Hill & Bro., 90 W. King St.
OTTAWA: Photographic Stores, Ltd., 65 Sparks St.
TORONTO: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

#### *Quebec*

MONTREAL: Associated Screen News, Ltd., 5155 Western Ave. at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
886 St. Catherine St., W.
Gladwish & Mitchell, 7 Cypress St.

#### *Saskatchewan*

REGINA: Regina Photo Supply, Ltd., 1924 Rose Street.

### CHINA

HONG KONG: Pharmacy, Fletcher & Co., Ltd., 26 Queen's Rd., Central.

SHANGHAI: Chiyo Yoko Photo Supplies, 393 Nanking Rd.

Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 381 Nanking Road.

### CZECHOSLOVAKIA

PRAGUE: Emil Wachtl, Specialists in Cynecameras, 8 and Narodni tr. 26.

### DENMARK

COPENHAGEN: Kodak Aktieselskab, Ostergade I.
Kongsbak and Cohn, Nygade 2.
S. Skotner, Amalievej 14

### EGYPT

ALEXANDRIA: Kodak (Egypt) Societe Anonyme, 23 Cherif Pasha St. and Ramleh Sta.

### ENGLAND

BLACKBURN: E. Gorse, 86 Accrington Rd.
BRIGHTON: Stead & Co., Ltd., 18-19 Duke St.
BRISTOL: H. Salanson & Co., Ltd., 20 High St.
CHESTER: Will R. Rose, 23 Bridge St. Row.
HARROGATE: A. R. Baines, 39 James St.
KENT: F. J. Bedson, 50 Widmore Rd., Bromley.
KINGSTON-ON-THAMES: Durbins, 24 Market Pl.
LIVERPOOL: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
LONDON: E. C.: Wallace Heaton, Ltd., 84 Aldersgate St.
E. C. 2: Wallace Heaton, Ltd., The Arcade, Liverpool St.
59 Cheapside.
E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
E. C. 4: Wallace Heaton, Ltd., 91-94 Fleet St.
N. 13: Camera Craft Ltd., Camera Corner, Palmers Green.
N. W. 11: Photographia; 873 Finchley Rd., Golders Green.
S. E. 6: A. O. Roth, 85 Ringstead Rd., Catford.
S. W. 1: Kodak, Ltd., 96 Victoria St.
Service Co., Ltd., 289 High Holborn.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
W. 1: Bell Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28 A Broadway, Ealing.
MANCHESTER: J. T. Chapman, Ltd., Albert Square.
NEWCASTLE-ON-TYNE: KODAK, Ltd., 32 Grainger St.
SHEFFIELD: Sheffield Photo Co., 6 Norfolk Row (Fargate).

### FRANCE

PARIS; M. Assemat, 95 Rue des Petits-Champs, I.

### GERMANY

BERLIN: Romain Talbot, Fraunhofer Str. 14, Charlottenburg 2.

### HOLLAND

AMSTERDAM: Capi, 115 Kalverstraat.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361. W.

DEN HAAG: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred Hendriklaan 196.
GRONINGEN: Capi, 3 Kleine Pelsterstraat.
NIJMEGEN: Capi. 13-17 van Berchenstraat. Broerstraat 48.
ROTTERDAM: Bollemeijer & Brans, Korte Hoogstraat 25.

### HUNGARY

BUDAPEST, IV: Pejtsik Karoly, Varoshaz U-4.

### INDIA

AHMEDABAD: R. Tolat & Co., Bawa's St., Raipur.
BOMBAY: Continental Photo Stores, 253 Hornby Rd.

Empire Book Mart, 160 Hornby Road.
Hamilton Studios, Ltd.. Hamilton House, Graham Road. Ballard Estate.
CALCUTTA: Army & Navy Cooperative Society, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.

### ITALY

MILAN: Kodak Societa Anonima, Via Vittor Pisani N. 6 (29).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

### JAPAN

KOBE: Honjo & Co., 204 Motomachi 6-Chome.
KYOTO: J. Osawa & Co., Ltd., Sanjo Kobashi.
OSAKA: Shueisha, 25 Kitahama 4 Chome, Higashiku.
T. Uyeda & Co.. No. 4 Junkeimachi Shinsaibashi-suji Minami-ku.
TOKYO: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi.

### MEXICO

MEXICO CITY: American Photo Supply Co., S. A., Agencia Postal 25.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Kodak Mexicana, Ltd., Independencia 37.

### NEW ZEALAND

AUCKLAND: Kodak New Zealand, Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-172 Queen St.

CHRISTCHURCH: Kodak New Zealand, Ltd., 681 Colombo St.
Waterworths, Ltd., 705 Colombo St.

DUNEDIN: Kodak New Zealand, Ltd., 40 Prince St.
GREYMOUTH: L. A. Inkster, Mawhera Quay.
HAMILTON: Watson's Camera House, Victoria St.
WELLINGTON: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.
Waterworths, Ltd., 216 Lambton Quay.

### NORWAY

OSLO: J. L. Nerlien A S, Nedre Slotsgate 13.

### PERU

LIMA: Importaciones Americanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

### SCOTLAND

EDINBURGH: J. Lizars, 6 Shandwick Pl.
GLASGOW: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St.

### SIAM

BANGKOK: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

### SPAIN

BARCELONA: Catalonia S. A., Ronda San Pedro 3.
MADRID: Kodak Sociedad Anonima, Puerta del Sol 4
Avenida Conde de Penalver 21.

### STRAITS SETTLEMENTS

PENANG: Kwong Hing Cheong, 1c Penang St.
SINGAPORE: Amateur Photo Store, 109 N. Bridge Rd.
Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio and Photo Co., 39 High St.

### SUMATRA

MEDAN: Y. Ebata & Co.. 69 Kesawan.

### SWEDEN

STOCKHOLM: A. R. Nordiska Kompaniet, Photographic Dept.

### SWITZERLAND

BASEL: Wilhelm Dierks, Freiestrasse 74 (Sodeck).
H. Strubin & Co., Cine Service, Gerbergasse 25.
GENEVA: Kodak Societe Anonyme, 11 Rue de la Confederation.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
ZURICH: Ganz & Co., Bahnhofstrasse 40.
M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
Zulauf and Co., Bahnofstr, 61.
WINTERTHUR; Alb. Hoster, Marktgasse 57.

***Dealers Listed In Black Face Italics Are Advertisers In***

***$3 a year (Canada, $4.00, Foreign, $3.50); 25c a copy***

**MOVIE MAKERS**

***105 West 40th Street***
***New York City***

# “CAPTAIN SWAGGER”

***Featuring Rod La Rocque and Sue Carol***

**Rod has been brought up as one of the idle rich young men, who finds his inherited fortune suddenly wiped out. His efforts to provide support for himself, as well as a lovely girl whom he has rescued and befriended, run the gamut from highway robbery to Russian dancing in a Night Club. Fast, breezy romance with lots of exciting adventures and a tender love story woven throughout—5 reels.**

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New 5th Edition, 210 page, Illustrated, Descriptive Catalogue now ready. Contains over 100 new subjects, drops many of the older ones and reduces rentals of many others.

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***Is ready for owners of the new 8 mm. equipment—at lower cost than 16 mm.***

## KODASCOPE LIBRARIES, Inc.

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*Subsidiary of Eastman Kodak Co.*

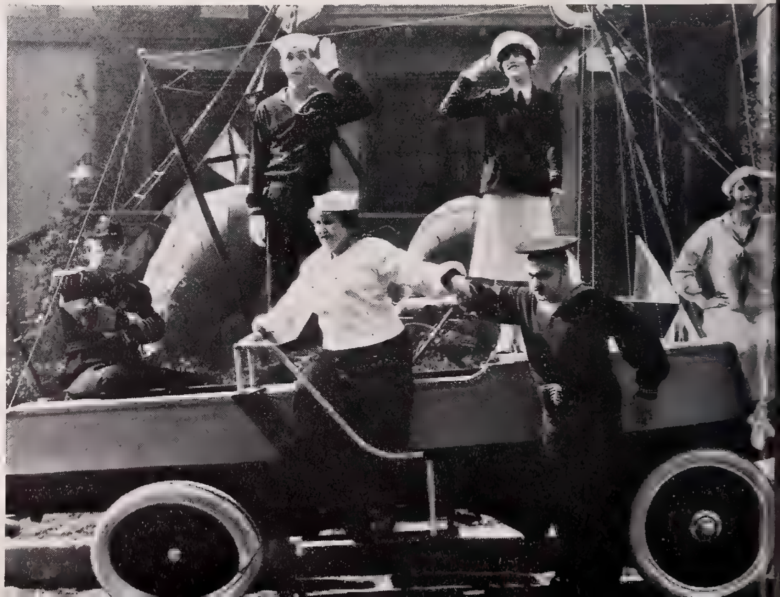
## “DON’T PARK THERE”

**Will Rogers goes to town for a bottle of liniment but cannot find a parking place near a drug store in Ogden or Salt Lake, so goes on to San Francisco, Seattle, Los Angeles and El Paso.**

**Will’s characteristic titles greatly enhance the enjoyment of the spectator—2 reels.**

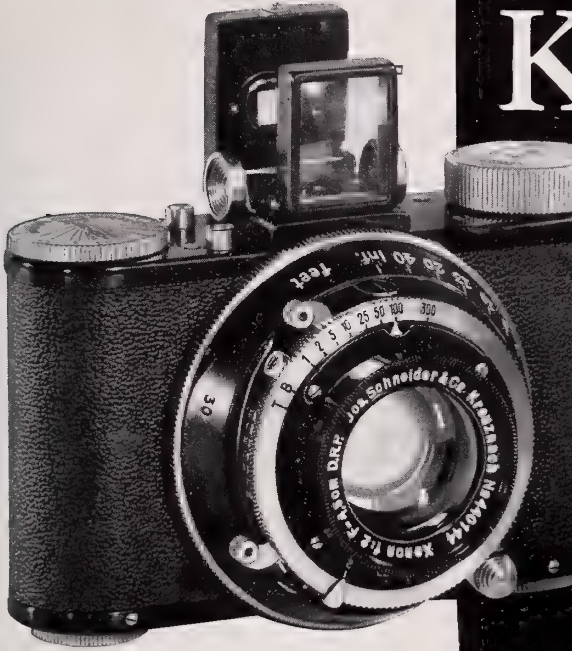
## “SHORE SHY”

**Billy Dooley has recently enlisted in the Navy. When his family hears that he is coming home on shore leave, they decide to make his visit particularly pleasant by giving everything a decided nautical environment. You have no idea of how a home can become a battleship, if not an actual battlefield—2 reels.**



# *Its enlargements prove the rare precision of*

# KODAK PUPILLE



*Kodak Pupille, complete with f.2 anastigmat lens, Compur shutter, carrying case, rangefinder, two color filters, cable release and camera foot, costs but $75.*

THE value of any "still" miniature camera depends upon the quality of the enlargements its negatives produce. Examine a Pupille-exposed negative and the enlargement it makes. You'll be amazed at the exceptional sharpness and detail. You'll realize why the Pupille has so quickly won the favor of movie makers who are critical of their "still" results.

### *Has f.2 Anastigmat Lens*

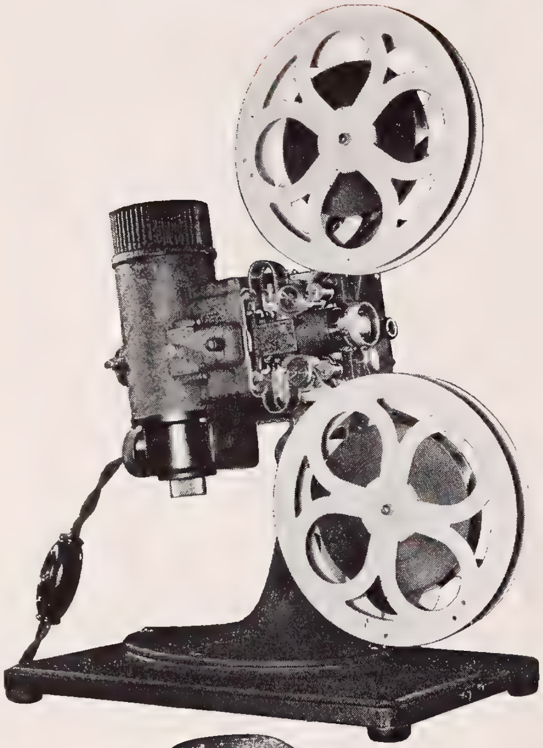
The Pupille makes sixteen pictures, 1 3/16 x 1 9/16 inches, on a roll of "vest pocket" (No. 127) Kodak Film. Superlative quality in the pictures is assured by a highly corrected and extremely fast lens—an anastigmat with the speed of *f.*2—that makes you practically independent of light conditions. With Kodak Pupille you can take pictures as close as 2½ feet from the subject *without an auxiliary lens.*

Other features include: Compur shutter with a range from 1 to 1/300 second, besides bulb and time; a detachable periscopic range finder; precision-cut spiral mount for accurate camera extension; a safety device to prevent premature exposure; a built-in depth-of-focus scale.

See Kodak Pupille at your Kodak dealer's. Ask him to show you the other miniature Continental Kodaks, too—Kodak Vollenda and Kodak Ranca. The Vollenda is equipped with *f.*3.5 anastigmat lens and Compur shutter, and sells for $27.50; the Ranca carries an *f.*4.5 anastigmat lens and Pronto shutter, and costs but $16.50.

EASTMAN KODAK COMPANY, *Rochester, N. Y.*

# *Here's a Genuine* Bell & Howell
# FILMO PROJECTOR
## *for* $150



**GREATER BRILLIANCE**
**SIMPLIFIED OPERATION**
**NEW LOW PRICE**

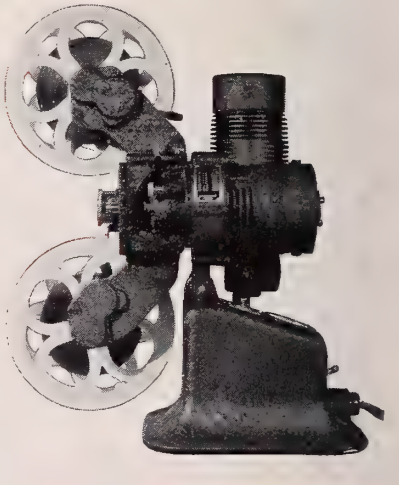
THREE important improvements have been made in the new Filmo M 16 mm. Projector, which comes to you at the lowest price ever. Full 300-watt illumination is accomplished by a new projection lamp—20 percent more light than the 250-watt lamp gives. A new square base-mounting, which becomes the bottom of the carrying case, gives the Model M great stability in operation. Projector is always set up, always ready for action. You can put the new Filmo M Projector into action in less time, enjoy from it more illumination, and pay less for it than ever before in Filmo history.

Remember, the new Model M retains the basic Filmo advantages of direct lighting, flickerless 9-to-1 mechanical movement, still projection, automatic framing, reverse movement, forced air cooling, both manual and automatic rewind, and, above all, the guaranteed precision and dependability of Bell & Howell manufacture.

Without reverse lever and starting clutch, the new Model M may be had at $135. For $7 additional, it may be supplied with 400-watt lamp.

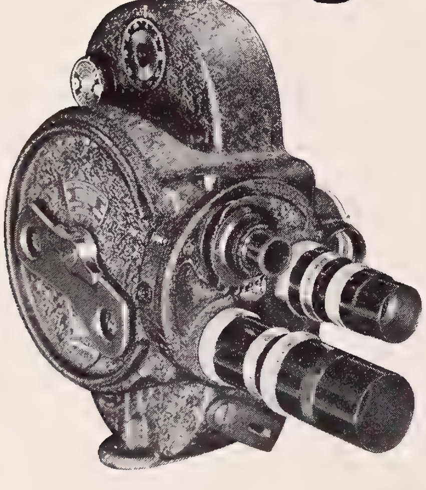
3-YEAR GUARANTEE

The liberal guarantee on all Filmo Cameras and Projectors has been extended to *three years*, and provides for free annual cleaning and oiling during this period.



### The New Filmo JL
### *Finest of Projectors*

Here's the finest 16 mm. projector yet made. For small living room or large auditorium. 100% gear driven. Automatic rewind. New 400-watt, 100-volt Biplane Filament lamp for strongest, most even illumination. Automatic pilot light. New tilting device. Illuminated voltmeter. Radio interference eliminator. Other refinements. Price, complete with case, $298.



### What You See, You Get—*with Filmo*

The Filmo 70-D Camera is the master of all personal movie cameras. It has seven film speeds and a three-lens turret head, which instantly switches from one lens to another. Has variable viewfinder, variable with the focal length of the lens used. Price, $245 and up with Sesamee-locked Mayfair case. Other Filmo Cameras from $92 and up. The Filmo 75 Camera, equipped with Kodacolor filters and speed lens at $149.50, is the lowest-priced Kodacolor equipped movie camera. Bell & Howell pays the tax.

* * *

BELL & HOWELL Co., 1843 Larchmont Ave., Chicago, Ill.; New York, Hollywood, London (B&H Co., Ltd.) Est. 1907

* * *

**Bell & Howell's quarter century of experience in making the professional cameras preferred by leading film producers enables this company to design and build Filmo Personal Movie Cameras and Projectors that assure you** PROFESSIONAL RESULTS WITH AMATEUR EASE

## BELL & HOWELL FILMO
***Personal Movie Cameras and Projectors***

BELL & HOWELL Co., 1843 Larchmont Avenue, Chicago

Gentlemen: Please send me full particulars on ☐ Filmo M Projector ☐ Filmo JL Projector ☐ Filmo Personal Movie Cameras.

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# MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

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NOV -4 1932
PERIODICAL DIVISION

25c

NOVEMBER,
1932

# Eight Yearly Services at Less Than One Dollar Each

***Everybody is buying more, but he buys carefully and wants full value. Here is an offer with not only full value but an amazing increase over full value. Each of these AMATEUR CINEMA LEAGUE services is alone worth the price of all. Each will save you film waste and the embarrassment of showing pictures of which you are ashamed. A five dollar League membership brings you:***

1. MOVIE MAKERS. Every member gets it. Others pay three dollars a year. Its contents and the distinction of its magazine style have no superior anywhere. It is one of the world's rarely beautiful magazines.

2. TECHNICAL CONSULTING SERVICE. Frederick G. Beach, the League's Technical Adviser, answers your individual questions with individual answers. The League has no "form letters," "syndicated" or "boiler plate" replies for you. Your problem gets an answer for you alone. Mr. Beach will examine your films and tell you how to improve them. This service is based upon the unique background of experience that the AMATEUR CINEMA LEAGUE alone possesses, because the League has dealt for years with thousands of amateurs.

3. CONTINUITY AND PHOTOPLAY SERVICE. James W. Moore, the League's Continuity and Photoplay Consultant, will give you ADVANCE ADVICE about making your pictures. This saves film waste and prevents your having a meaningless hodgepodge to show your friends. Mr. Moore will tell you how to make real pictures; he will tell you how to prepare scenarios; he will give you new ideas; he will give you detailed service with business, professional and propaganda films. He will review films that you have made and suggest improvements. These are not warmed over, trite, professional commonplaces—offhand advice, but your own treatment of your own problem. Only the AMATEUR CINEMA LEAGUE has the wide experience in distinctly amateur technique that is essential to do all of this. You can't get it elsewhere.

4. CLUB SERVICE. Only the League is in real and continuous touch with th amateur club movement. Its Club Service aids in getting clubs going and in keeping them alive. It provides for clubs the ONLY CLUB FILM LIBRARY IN EXISTENCE. It does not flatter clubs; it SERVES THEM.

5. BULLETINS. The League's bulletins—printed and mimeographed—come out periodically. These have detailed information on fundamental amateur filming subjects. THEY ARE AVAILABLE TO LEAGUE MEMBERS ONLY.

6. SPECIAL SERVICES. The PLOT SERVICE CHART and the TITLE SERVICE CHART have been devised by the League to give you individual service in plot preparation and film titling.

7. EQUIPMENT SERVICE. The League knows sources of supply as nobody else can know them, because it is at the very center of the amateur movie industry. This information is at your service.

8. MEMBERSHIP FILM EXCHANGE. The League has organized a direct exchange of films between its members. ONLY MEMBERS MAY ENJOY THIS and only those members who are, themselves, willing to exchange films will be given lists.

***Why can the Amateur Cinema League give these unusual services for only five dollars?***

***The League has no stockholders who must receive dividends. It does not maintain "swanky" offices and a large and decorative staff. It employs a small group of real workers at its headquarters. It has that wide knowledge and experience that enable it to give immediate service without lost motion and floundering around for information.***

**These Eight Services are Yours to Command for** **Five dollars a year**

## AMATEUR CINEMA LEAGUE, INC.

105 West Fortieth Street New York, New York, U. S. A.

AMATEUR CINEMA LEAGUE, Inc.
105 West 40th Street Date..............
New York, N. Y., U. S. A.

I wish to become a member of AMATEUR CINEMA LEAGUE, Inc. My remittance for $..................made payable to AMATEUR CINEMA LEAGUE, Inc., is enclosed in payment of dues. Of this amount, I direct that $2 be applied to a year's subscription to MOVIE MAKERS. (To *nonmembers*, subscription to MOVIE MAKERS is $3 in the United States and possessions; $4.00 in Canada, $3.50 in other countries.)

MEMBERSHIP..................$5 a year (CANADA $6)

LIFE MEMBERSHIP.........................$100 in one payment and no further dues.

Name.................................. Street..................

City..... .......... State.............. Country..............

One of the Amateur Cinema League's animated leaders is free with this membership. Please state width you wish—8mm.,—9½mm.,—16mm.,—35mm.

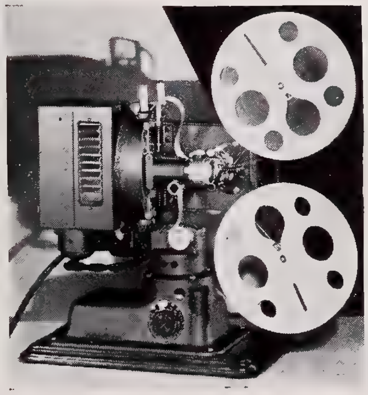
NO—32

# New SERIES 10 PROJECTORS

PREMIER HI-POWER — MODEL 10FH
WITH No. 8 CENTER-OPENING CASE

# UP goes the VALUE down goes the price!

Greater
ILLUMINATION
CONVENIENCE
UTILITY
BEAUTY



SERIES
10
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16MM
MODELS
$$\$143^{50}_{UP}$$

AGAIN VICTOR steps ahead . . . far out in front of the "crowd" . . . with outstanding refinements and reduced prices that mark the beginning of a NEW ERA in 16 m/m Motion Picture Projectors.

ILLUMINATION, PERFORMANCE and BEAUTY such as you have never before witnessed in 16 m/m projection equipments await you in these new VICTORS . . . available in 3 models—MODEL 10 REGULAR with 400 Watt-110, 115, or 120 Volt Lamp; PREMIER *HI-POWER MODEL 10FH with the Powerful 100 Volt-400 Watt Biplane Filament Lamp; UNIVERSAL *HI-POWER MODEL 10RH which is equipped with the brilliant, economical 165 Watt-30 Volt Lamp, but which also accommodates the 400 W.-100 V., 375 W.-75 V., as well as all regular voltage lamps.

Write for literature which illustrates and describes the many new features and improvements which Victor has embodied in these finest of 16 m/m Projectors . . . and ASK YOUR DEALER TO DEMONSTRATE.

*(*The double-strength* HI-POWER OPTICAL SYSTEM *is now standard equipment on Models 10FH and 10RH.)*

## VICTOR ANIMATOGRAPH CORP.

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ASK YOUR DEALER TO DEMONSTRATE . . . . . . NOW

# KODACOLOR

WITH

## Simplex Pockette

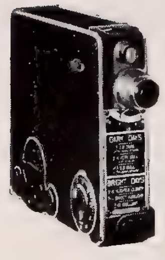
TRADE MARK REGISTERED

## 16 MM. MOVIE CAMERA

SIMPLEX POCKETTE IS LICENSED FOR KODACOLOR BY THE EASTMAN KODAK COMPANY UNDER KODACOLOR PATENTS

The unique flexibility of Simplex Pockette Camera makes it possible to quickly change from panchromatic or supersensitive film to Kodacolor. Fascinating and beautiful results can be obtained of those subjects that lend themselves to color. Use as much or as little Kodacolor film as you desire—then change. Use as much or as little panchromatic or supersensitive film as you desire—then change.

The obvious advantage of this interchangeability enables you to always use as much or as little of exactly the right kind of film for a particular condition by simply changing the Pockette Magazine whenever and as often as you please. No threading is required, no time is lost and no film is wasted. The partially used magazines can be removed or replaced without difficulty or delay—anywhere, anytime. You can't do this with any other camera. Simplex Pockette is the only camera that requires no threading and is the only all-purpose Camera.



Simplex Pockette

TRADE MARK REGISTERED

THE ALL PURPOSE CAMERA

### SIMPLEX POCKETTE CAMERA PRICES

| | |
|---|---|
| With Kodak *f* 3.5 1" Anastigmat lens | $52.50 |
| With Hugo Meyer Trioplan *f* 2.8 ¾" fixed focus | $67.50 |
| With Hugo Meyer Trioplan *f* 2.8 ¾" focusing mount | $77.50 |

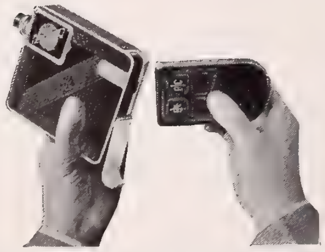
### PRICES ON LENSES ONLY

| | |
|---|---|
| Hugo Meyer Trioplan *f*/2.8 ¾" fixed focus. Including factory fitting and testing and new exposure plate | $25.00 |
| Hugo Meyer Trioplan *f*/2.8 ¾" focusing mount. Including factory fitting and testing and new exposure plate | $35.00 |
| Hugo Meyer Trioplan *f*/4.5 3" telephoto with micrometer focusing mount | $45.00 |

### MODEL CC FOR KODACOLOR

| | |
|---|---|
| Simplex Pockette Camera, Model CC, complete with Kodak *f*/1.9 Anastigmat lens, Kodacolor filter, and Neutral Density filters Nos. 1 and 2 | $119.50 |
| Simplex Pockette Model CC Camera with Kodak Anastigmat *f*/1.9 lens | $104.50 |
| Kodacolor assembly for Model CC, consisting of Kodacolor filters, and No. 1 and No. 2 neutral density filters | $ 15.00 |
| Kodacolor filters, without neutral density filters | $ 12.00 |
| Neutral density filters only, each | $ 2.50 |
| Complete filter outfit, consisting of Kodacolor filter, neutral density filters No. 1 and No. 2 and color filters CK 1, 2 and 3, and leatherette case | $ 20.00 |

Any Simplex Pockette Camera can be adapted for Kodacolor at a charge of ten dollars. Hugo Meyer Lenses are interchangeable on Model CC Simplex Pockette camera.



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OCT 29 1932

MOVIE MAKERS
The magazine of the Amateur Cinema League, Inc.

Claude P. Dettloff

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*Editor*
ARTHUR L. GALE

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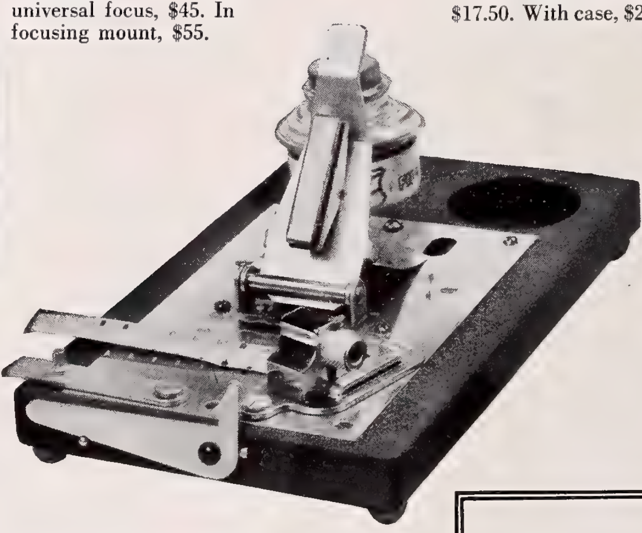

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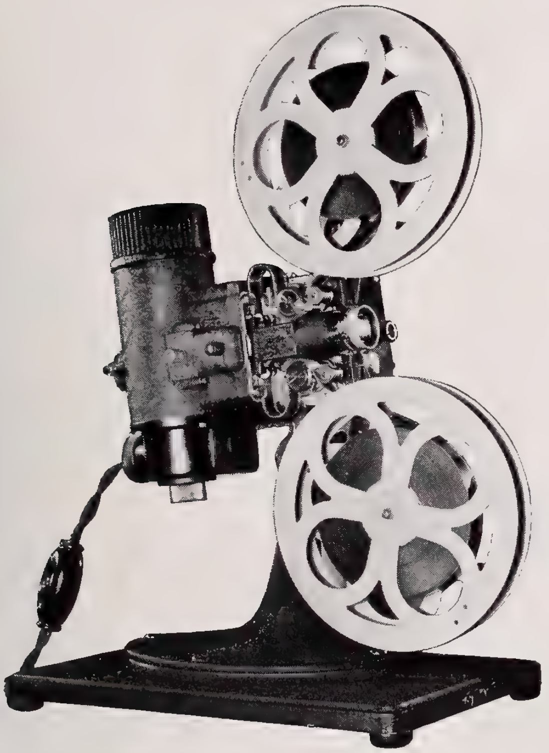

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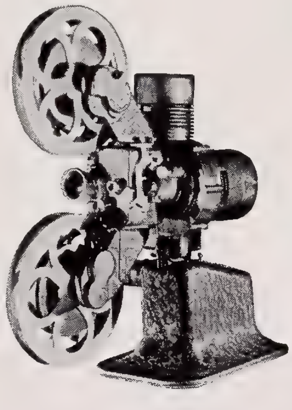

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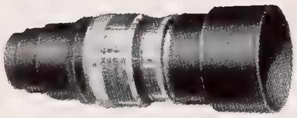

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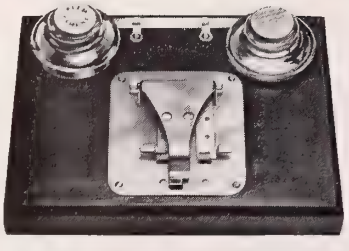


The Splicer — supplied on the $35.00 Rhamstine Editor—can now be purchased separately. It is mounted on a sturdy wooden block, nicely finished, furnished with cement, water bottle and scraper blade, complete. Splices film quickly and efficiently.

Price $4.50

## "Why I film" contest

There is a New Year gift of fifty dollars awaiting some reader of this magazine. The MOVIE MAKERS "Why I Film" Contest, announced in September, has still two months to go before the letters are turned over to the judges for appraisal.

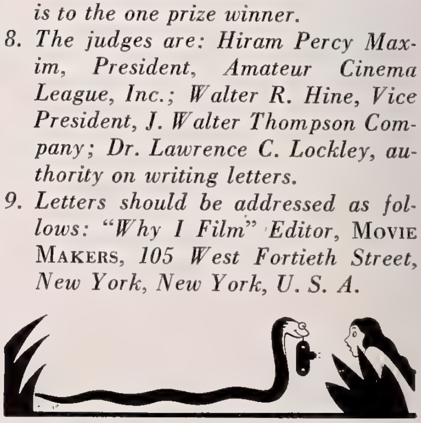
There are as many reasons for amateur filming as there are amateur filmers and your reason as told by you in your letter may strike the judges as the best statement of what lured you into the delightful hobby of personal movie making. Your letter can be formal or informal, light or serious, as your own judgment dictates. The judges will get the letters and no instructions with them other than those in the following rules.

Send your letter in early.

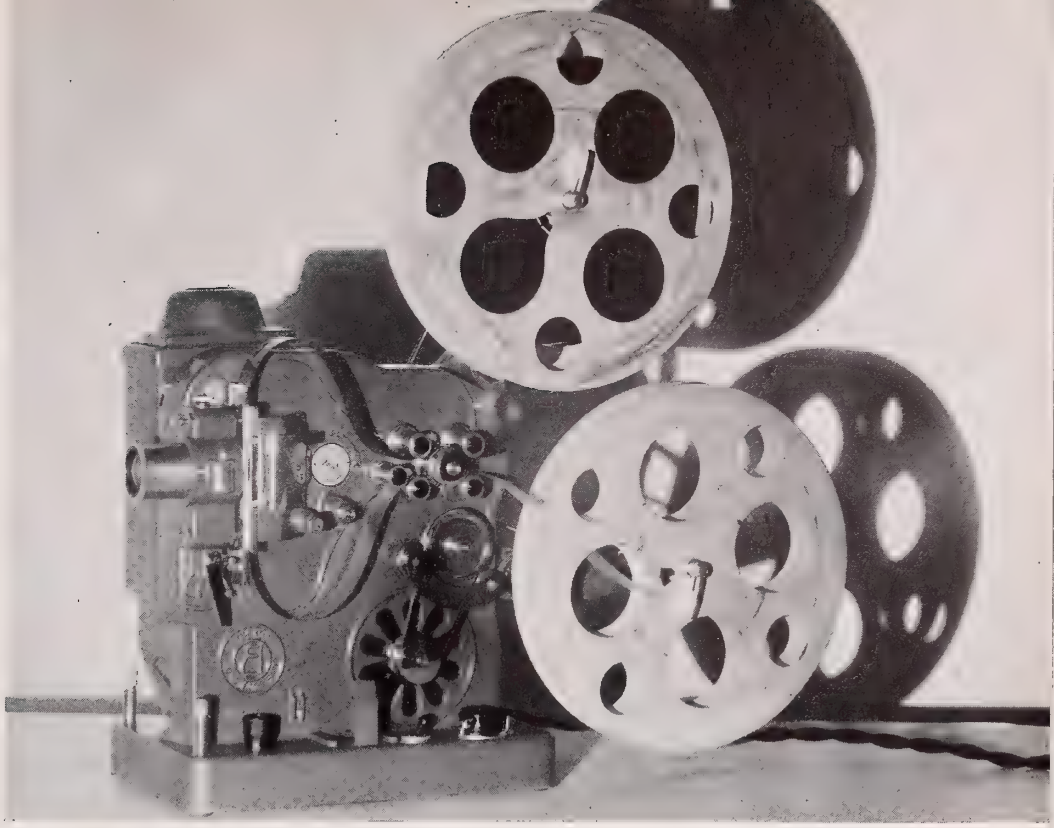
---

### *RULES*

1. *Write the best letter to* MOVIE MAKERS *on "Why I make amateur movies."*
2. *Anyone who has done amateur filming may enter the contest. There is no other limitation.*
3. *The best letter we receive will win a cash prize of $50.00. There are no other prizes.*
4. *The letter must not be longer than 700 words. It may be written in any language but, if published in* MOVIE MAKERS, *it will be translated into English.*
5. *The contest opened September 1, 1932, and closes December 31, 1932. The prize will be paid after the judges' decision early in January and the winner will be announced in* MOVIE MAKERS *for February, 1933.*
6. *Letters must be written on a typewriter, on one side of the page only and double spaced. They must be signed with the actual name and address of the writer.*
7. *All letters submitted, whether winning the prize or not, become the absolute property of* MOVIE MAKERS *and may be published in* MOVIE MAKERS *or not, as the editor may decide, without compensation therefor to the writer. The only compensation is to the one prize winner.*
8. *The judges are: Hiram Percy Maxim, President, Amateur Cinema League, Inc.; Walter R. Hine, Vice President, J. Walter Thompson Company; Dr. Lawrence C. Lockley, authority on writing letters.*
9. *Letters should be addressed as follows: "Why I Film" Editor,* MOVIE MAKERS, *105 West Fortieth Street, New York, New York, U. S. A.*



# BOLEX



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**OWNERS who have screened their 9.5mm. and 16mm. pictures, which they themselves have taken, say that in the 9.5mm. a brilliancy and detail is realized which has heretofore been lacking and in 16mm. screen results equal those of machines of much higher prices.**

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G. E. MAZDA *Photoflood lamp.*

Taken with G. E. MAZDA Photoflood lamps

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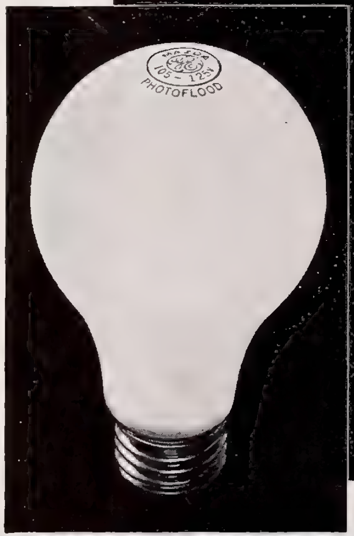


**GENERAL ELECTRIC**

**MAZDA PHOTOFLOOD LAMPS**

# Responsibility

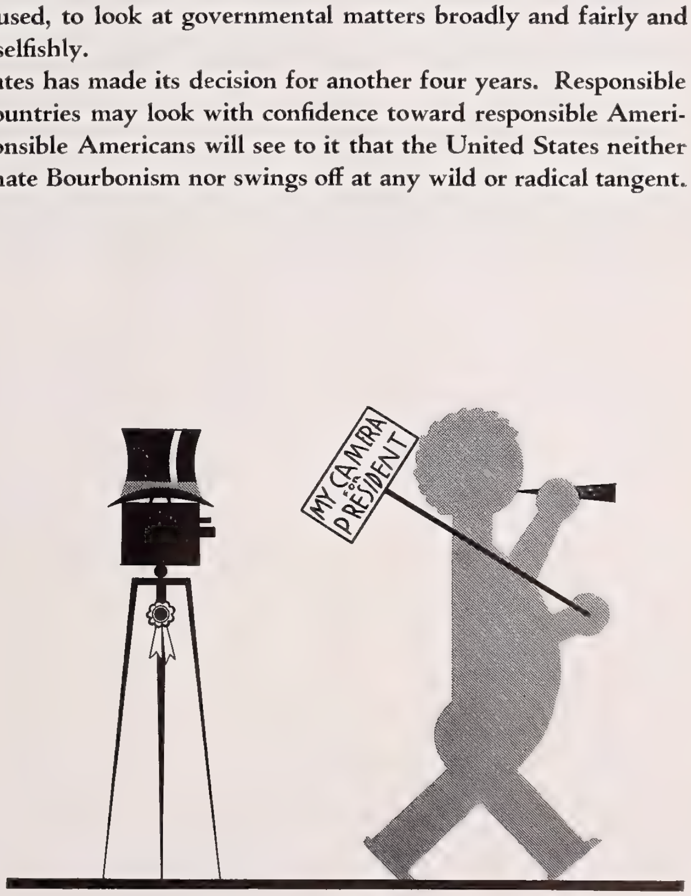
THE discussion on this page is, as usual, addressed to movie makers but it is not, as usual, concerned with movie making. It is addressed to movie makers, because this magazine is published for them and because movie makers are members of an exceedingly important and vital group in the world of today, the group of responsible and conservative men and women upon whose judgment, probity and decision rests the solution of the world's problems.

As this is written, the people of every country are concerned about the future course of action of the United States after that country's presidential election. A few days after this is published, that election will have taken place. Some Americans may feel, after the election, that the way is open for a new conduct of their country's affairs and that in this new way will be found the answer to the hopes of so many citizens of the world, everywhere. Others in the United States may feel that their country has departed from the safe ways of wisdom and that it has started in the direction of untried experiments. Some may rejoice that a familiar leadership has been continued; others may believe that progress has been delayed for another quadrennium. Still others will have little thought at all and will accept what happens as inevitable and not worth any consideration whatever.

In the midst of these attitudes, which are largely emotional, there must prevail the reasoned and calm determination that the work of so great a nation as the United States must go forward practically and unhysterically, and to that determination the responsible people of the American commonwealth must dedicate themselves. Those in the group of responsible people who are satisfied with the election results must guard most carefully against a hasty and premature decision either to institute changes or to crush out any tendency toward change. Those who are dissatisfied must see to it that their disappointment does not lead to pessimism and an unwillingness to cooperate with those upon whom the business of government will rest. The winning and the losing sides must remember that the partisanship of election time should be ephemeral and periodic and that, between elections, the great work of a nation must be accomplished by national and not by partisan efforts. Partisan winners, with the bit in their teeth, riding down all opposition and partisan losers, sulking in their tents, are bad citizens equally. Responsible Americans must see to it that partisanship retires to the background of the national scene.

This responsible group, to which movie makers belong, has an increasing duty in every country of the world and that duty is to lessen the number of apathetic and unconcerned citizens to whom governmental affairs are of no moment, except as they may provide some personal benefit or special privilege. This responsible group has upon it the difficult task of persuading the apathetic, when they are aroused, to look at governmental matters broadly and fairly and not narrowly and selfishly.

The United States has made its decision for another four years. Responsible citizens of other countries may look with confidence toward responsible Americans, because responsible Americans will see to it that the United States neither sinks into an obstinate Bourbonism nor swings off at any wild or radical tangent.



## THE AMATEUR CINEMA LEAGUE, INC.

*whose voice is* MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.*

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**105 W. 40TH STREET, NEW YORK CITY, U. S. A.**

William M. Rittase

MOVIE
MAKERS

# Short but perfect

ERNEST W. PAGE, ACL

### Football filmed in economical limits by real planning

THE best play of the afternoon was when we gained fifty yards of film in one football game! What a game! And what a reel! This was several years ago, and I can well remember telling Bill before the game that we would be wasting film to take our outfit along, after seeing some of the cinematic sins of our neighbor in the next block. "Why, he's got stacks of football scenes lying around and he doesn't know what game they belong to or what the score was." It seemed silly to me to think of spending money that way.

Bill replied that it didn't excuse us. We ought to profit by his failure, and so we talked about his pictures and what was wrong with them. In the first place, he had nothing but straight football scenes, and it might have been a practice game for all we knew. Some of the plays started in the middle and finished at the end of a time out and others began with a wobble and ended with a closeup of a man's hat. The only good scene, we agreed, was the one where the camera ran down while being wound and was accidentally whirled around at some cheering crowds. He had put it in after a touchdown, and there is no doubt that it was real art. Now, if we could get a lot of these inserts to alternate with our football plays, we would have a drama, a film that even an English cricket fan would enjoy.

I maintained that there were two purposes in making football films, recording the game, itself, and recording the atmosphere. Bill agreed and added that the atmosphere was created entirely by the inserts between the plays, that is, all the closeups of the crowds, the band and the drunk who always starts a fight in the next section. Now we were getting somewhere. It only remained for us to list these inserts and determine where and when they would be taken. Here is the list we made out, and I copy it directly from the back of an envelope: 1. Iris in to scene of Bill and Jean (his young sister) climbing out of the car with balloons. Six feet. 2. Bill buys a program. (This scene was my suggestion.) Four feet. 3. I buy peanuts for the crowd. (His suggestion.) Four feet. 4. Short scene of crowds outside stadium. Four feet. 5. Closeup of a football placed on the front lawn, to be spliced in just before the kick off. Two feet. 6. Two rooting stunts; band parading between halves. Twenty feet. 7. Telephoto shot of scoreboard at end of each half. Six feet. 8. A rapid montage sequence to go in after a touchdown: a. The people right behind us, yelling. b. Yell leaders' antics (telephoto). c. Jean throws her balloon away. d. Closeup of Bill's face, with the door open. e. Closeup of hand crushing my hat. (The last two were taken at home before we started. We finally used a friend's hat.) Ten feet were allowed for this sequence.

As you will notice, we made a budget of the exact amount of film required for each, and the total amounted to 56 feet. A ten percent allowance for waste footage brought this to 62 feet. We then allowed 13 feet for titles, and our budget for everything but the actual football plays amounted to 75 feet. (Of course, our state of finances did influence us in making this budget. If we had belonged to the set of idle rich we would not have cared about the amount of film we used. But the idle rich, being idle, would probably not take the time to plan their reels ahead of time, which rather evens the score.) Anyway, footage and budget were in harmony.

The next question was a philosophic one. What proportion of the finished film should be allotted to the straight football scenes to make up an ideal reel? After careful deliberation, we both agreed that fifty percent was the ideal; so we bought a hundred and fifty feet of "pan" film, packed our three inch telephoto in the camera case and set out for the game.

What happened? We arrived early and consumed five minutes in getting that first shot of Jean and Bill climbing out of the car with balloons. One balloon popped during the action and rather improved the scene. I had to hold the camera and run the button with one hand, while opening the iris diaphragm with the other. If we'd thought about it, we could have brought the tripod for this scene and could have left it in the car during the game.

Bill bought the program, I bought the peanuts and we were only one foot behind our film budget.

On the way in, Bill upset the budget by sneaking up with the camera on a fat woman who was trying to squeeze through the crowds in the doorway, but it was worth the three feet.

While sitting as comfortably as possible near the top row of the shady side and opposite the forty yard line—these seats were chosen especially for the pictures—we discussed some of the points connected with taking

[Continued on page 493]

# The family problem

THEODORE G. ROCKWELL, ACL

## Are family films inevitably doomed to dull banality?

R. I. Nesmith and Associates

A background type for titles of the film plotted here

I AM worse off than Sir Joseph Porter, K.C.B., of Pinafore fame, because, in addition to "his sisters and his cousins and his aunts," I have sons and daughters, brothers and sisters in law, nephews and nieces and grandparents, in full measure.

Every holiday, particularly if a week end is involved, a large number of the relatives gather at my place in the country. While the grounds are not large, there are to be found a barn, swings, rings, a tree house, a shack and a tennis court, while the lake and golf course are near. I have plenty of film on hand and dozens of haphazard scenes are shot. In reviewing them recently, I decided that all branches of the family must have sprung from the original Mr. Babbitt. No other could have produced a clan so prone to prosaic and trite actions and poses. There is always the long shot of Uncle Somebody arriving in his car; then we have semicloseups, as each member of his family alights and kisses the hostess. The same routine is followed when Cousin Whosit and family or Auntie and Gramp arrive, until all are assembled. Then there are hard on the eyes shots of children in the swing. Next is a too far away view of the luncheon tables under the trees or an underexposed scene, if it is indoor weather. After the meal, we all gather on the lawn, if it is summer time, or shiver on the open porch in cold weather and we attempt some action. The guests shove each other around, push hats over eyes, make faces, point up into the sky, try to brush Junior's hair or straighten Sister's dress.

In a search for new ideas, I asked various friends to show me their family film albums. Those pictures were not much different from mine except that their relatives always waved hat or hand at the cameraman, while I had cured mine of that habit in the first few months of movie making.

Last summer I wrote to each family group and suggested that a reel be taken at home to illustrate the particular phase that distinguished that branch of the family and I asked that all of the reels be sent to me to be edited, titled and spliced into a composite whole for showing at our Christmas reunion. For titles, I used a blackboard and drew cartoons. When I assembled the film and spliced in my titles, each one based upon the distinct characteristic of that particular family unit, as it was known to all the rest of us, the resultant reel was not only very funny, because of its incongruity, but it illustrated emphatically the lack of imagination that is found in nearly every family film that the average audience has ever seen.

One brother is a banker and talks of nothing but finance. The title for his reel showed a pile of money bags. The camera he borrowed was set at half speed and his family dashed in and out of doors, their automobile whizzed around corners, they popped out of the car and fairly jumped at each other, embraced and bounced apart and the dog raced a girl on a bicycle at breath taking speed. The reel had us all in an uproar.

The next title showed a country church, and we all knew which branch of the family was to follow. One by one, they came out of their front door, got into their car—and then the entire family got out of the car and walked into the house with eyes straight ahead. Then came a lightning like panorama of the house and grounds with the camera swinging from left to right and back again and, last, a picture of their church.

The rest of the group films were only variations of these, following titles that were appropriate from the family knowledge of their various traits. In and out of the front door—pet the dog—Junior takes off his overcoat and puts it on again—an underexposed interior with someone at a desk or table and, possibly, a few out of focus closeups.

In one number of Movie Makers, there was estimated the number of reverse camera diving sequences. I wonder if you could get statistics showing the family pictures that have the front door in action. Anyway, I am certain that many amateurs, like myself, would welcome a few suggestions for spicing up our family films and giving them new interest.

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Movie Makers invites its readers to send in suggestions as to how Mr. Rockwell's dilemma might have been met. Pending the receipt of this "advice from the front," there is offered here one plan for [Continued on page 495]

# Winter additions

CARL LOUIS GREGORY, F.R.P.S.

## Summer films may achieve new charm with new closeups

THERE may be a hundred reasons why the amateur movie maker cannot devote the care and thought to his work that is given in professional picture making. But lack of time is, at once, the commonest and the most reasonable excuse for failure to impart the finishing touches that are the hall marks of successful pictures, either amateur or professional. When he is filming, the amateur movie maker is usually doing something else as well—he may be traveling, enjoying his vacation or taking a day off at the lake shore with his family. Other interests compete with movie making and other claims upon the amateur's time often prevent him from getting the little finishing touches that he would like to have in his pictures.

However, it is one of the advantages of movie making that a film is never finished until one has decided that it is. During the winter, it is always possible to make additions to the summer's pictures. Titling and editing are obviously first on the list of improvements that may be made, but the amateur with ingenuity, the assistance of a title board, a firm tripod, a few lights and the odds and ends afforded by the average home need not stop there. If the paraphernalia of the still photographer are also available, then the possibilities are almost infinite.

With these basic ingredients one can add trick titles, inserts, closeups, new scenes, travel maps, animated diagrams, in fact, almost anything imagination can conjure or heart desire. An ordinary kitchen table with a smooth top is needed. It costs very little to buy it if there is not an extra one about the house. This table should be kept sacred for the patient working out of ideas rather than borrowed temporarily from the kitchen, if peace is to be kept with Her Culinary Majesty. It may serve in turn as a cutting table, drawing board, animating stand, title board support, work bench and stage.

When closeups are to be added to round out the action in a film already made, it is, of course, necessary that the background which is used for the closeup shall not conflict with the background of the long shot into which the closeup is to be spliced. For this reason, the movie maker who intends to shoot auxiliary closeups should provide himself with a set of neutral backgrounds from which he may select one that will make the closeup seem appropriate. For instance, if the long shot involves a beach or seashore location, he should choose a white background for the closeup shot; if the scene is of ordinary nature, where no conspicuous objects are involved, a neutral gray background will usually serve while, if the general tone of the scene is dark as in the case of a picnic under the trees, the closeup showing the pickles and sandwiches passing from hand to hand can be made against a dark background. These backgrounds, used thus, will seem perfectly natural for two reasons. First, because the attention is centered on the closeup and second, because when the lens is focused normally on a closeup, the background will be thrown out of focus automatically, since an optical fact adduces a shallow plane of sharp focus in closeups.

Sheets of heavy cardboard, painted white, gray and black, as big as the table top, or larger, are best for the backgrounds but, in emergency, clear wall space behind the table can be covered with paper and be made to serve. Two or three sheets of beaver board are excellent but even that small expense can be saved by using sheets of veneer or corrugated board from packing cases, which can be obtained for nothing from any store that sells furniture, radios or other large objects.

Having now assembled the equipment of our miniature studio and production unit, let us go into executive session with our associates, if any, and plan our first masterpiece. Interested friends are very helpful in planning additions to a picture. Often, suggestions from one not completely familiar with the film will start new trains of ideas.

Here we can use to advantage the five cardinal points of the cub reporter— who, what, when, where, why. To have our story complete we must answer these five questions either through the medium of titles or pictures, clearly, succinctly and with interest. By this method, the movie maker can arrive at the viewpoint of the spectator who may see the finished production with no foreknowledge of what it is all about and only an impersonal interest in its content.

*What, who* and *when* are usually answered in the opening subtitles, although pictures are better if they can be used without tiresome circumlocution. [Continued on page 496]

R. I. Nesmith and Associates

**Hands in familiar tasks add intimate note of interest**

# The clinic

RUSSELL C. HOLSLAG, ACL

## Technical comment and timely topics for the amateur

**Shorter days ■** The phrase, "November's chill," is a stock one and it cannot be denied that it sometimes applies with peculiar force along toward the end of the fourth quarter of the Thanksgiving Day football game. Nevertheless, November will have many pleasant, clear days to offer and plenty of filming opportunities. The main thing to remember is that now the days are becoming definitely shorter, not only visibly but *actinically*. That is, the effective light for photography begins to wane earlier in the afternoon. This fact, coupled with the abolition of daylight saving, makes it advisable that the amateur consider his daylight well when shooting before ten in the morning or after three in the afternoon on these late fall days. A faster lens and supersensitive film are valuable allies when shooting under the less brilliant, yellowish light of autumn afternoons. No other film than panchromatic is so definitely sensitive to the color of daylight at these periods, which occur late or early in the day. Darker and more frequent cloud formations come in November and these should be awaited as appropriate backgrounds for the seasonal foreground subject. A red filter and superpanchromatic will give the sought after outlining effect that so often makes a beautiful cinematic shot. Consider the accompanying illustration which was made under these circumstances and in which the foreground subject emphasizes, in its motion, the speed of the scudding clouds.

**Random shots ■** *Fashion note:* Up to date Kodacolor lenses will not wear their neutral density filters this November and coming winter season unless the light is exceptionally bright. ■ The black, non halation backing will now be found applied by a well known maker to all "straight" panchromatic as well as "super" film. Among other advantages which this provides, one is that not so much film will be fogged if the camera has to be opened for any purpose when the roll is partially exposed. At the same time, nevertheless, open the camera in the deepest shadow you can find. ■ Letters in titles made by the Kodacolor process should be rather fat and thick—"bold face" in printers' parlance. A slanting or inclined letter is also very effective. Avoid using letters or characters with thin vertical lines.

**Eclipse inquests ■** Our hope for good weather for the eclipse was only partially fulfilled. Nevertheless, a number of valiant amateurs made films with clouds, mist and all. And the films were surprisingly good. The best shots were made with lenses of long focal length and many and weird were the contraptions used to steady lenses which, in most cases, were bigger than the cameras they served. Pictures were made with and without benefit of Movie Makers, but we are happy to record that the average of those made under the former conditions was higher. Doctor Kinema, lucky fellow, dwelt right within the path of totality and secured some excellent shots. We trust his jealously guarded retreat is not hereby revealed. After all, the path of totality was long and wide.

**Trick shot ■** A League member, full of ideas on Fall filming, has shown us a most interesting shot. He hollowed out a pumpkin, cut out the conventional features and placed it on top of a fence post. By means of a long cord extension, he was able to place a socket and high wattage, incandescent bulb inside. Shooting this with supersensitive film just at twilight, with the bulb lighted, gave a fine effect for a Hallowe'en sequence. A wide open stop is the one to use under such circumstances, as this will make the gleaming face of the pumpkin seem very bright in proportion to the surrounding landscape, which is what would happen were the event actually to take place at night. Since the pumpkin plays no small part in Thanksgiving festivities, why not incorporate this shot in a seasonal film?

**16mm. timer ■** In recent Olympic events, which involved a racing contest, it was found that a stop watch in the hands of an individual, measuring the start or finishing time with an accuracy not greater than one tenth of a second, was unsatisfactory particularly on close finishes. To avoid ensuing disputes and to provide an accurate record of the times involved, down to one

[Continued on page 498]

Two motions give mutual emphasis in mountain scene

Ewing Galloway

Greenbrier Amateur Movie Club

# Amateur clubs

JAMES W. MOORE, ACL

Latest news of group activities and photoplays

**State film ■** *At The End Of The Oregon Trail* is the title of a feature length publicity film which is being sponsored and produced in Oregon by the Portland Cine Club. Designed to present the many charms and advantages of life in the state, the film is avowedly an amateur effort (as opposed to the professional type of publicity picture) and as such should represent with marked fidelity those features of most immediate interest to an average citizen. Rural activities in farming and lumbering, urban progress in manufacturing, commerce, transportation, etc., and the widespread opportunities for pleasant and gracious living will be featured. The bulk of this material has been gathered throughout the summer by club president Edward J. Schon and secretary August Benz. All club members are now being invited to cull and submit their best and most appropriate scenes for "duping," in a further elaboration of the planned continuity furnished to them. The completed picture has already been assured of international distribution, and it is hoped that a print will soon be available through the League Club Library.

**First banquet ■** The first annual meeting and banquet of the Peoria Movie Club was held recently with great success and marked the election of E. G. Shalkhauser, ACL, as chairman; C. S. Bunting as vicechairman; S. D. Roake, ACL, as secretary and treasurer. Arthur L. Epstein, president of the Peoria Academy of Science, addressed the meeting on the educational use of motion pictures. He expressed a wish that at some future time the Peoria club might associate itself with the Academy for the purpose of recording on film the field and laboratory work of its research staff. *Celestial Closeups*, a film produced at the Princeton University observatory and distributed by the League Club Library, was screened at the meeting and later, by Mr. Epstein, for the astronomical section of the Academy. Eugene Wilson rounded out the attractive program with a screening of some of his unusual travel reels, in which there is featured a primitive Philippine religious ceremony, now forbidden by law.

Army air squadron is featured in film by Greenbrier Club

**Used Air Group ■** Eighteen Boeing pursuit planes, representing the 33rd Pursuit Squadron, U. S. A., now play a decidedly important and dramatically significant part in the air sequences of *The Black Door*, latest completed production of the Greenbrier Amateur Movie Club, of White Sulphur Springs, W. Va. When the squadron called for a few days at Greenbrier Airport, director Hal Morey, ACL, suggested and secured this unusual cooperation, probably placing an Army air group for the first time as an integral part of an amateur photoplay. A print of *The Black Door* is now in England, where it has been submitted in the amateur filming contest being carried on by *The Era*, a British newspaper of the theatre. The Greenbrier group is in active production on its third photoplay, a comedy entitled *Any Ice Today, Lady?*, in which Dorothy Wyatt and Guno Karlberg will play the leads under the direction of Mr. Morey.

**Film eclipse ■** An outstanding reel of the recent total eclipse of the sun is the proud achievement of the Boston Cinamateur Club, which sent a picked delegation to York Harbor, Maine, to cover this phenomenon. Following a carefully planned continuity and by shrewd editing and titling, they have built up a record which gives atmosphere and background to the event, as well as depicting with unusual technical clarity such high spots as the full corona, the diamond ring effect, etc. Tom Patten, ACL, Ed Atkins, ACL, and Joe DePhoure collaborated on the photography. Mr. DePhoure was in charge of editing and George Woodruff supplied special art titles.

Recent weekly meetings of the Boston club have featured a discussion of eclipse filming by Henry Shaw, ACL; a discussion of screens, from the early white sheet to the present beaded surfaces, by Sam Gilbert; the screening of *Bermuda*, by Mr. DePhoure; *Scrapbook*, by Mr. Shaw; *Blue Hills Party*, by John McHugh, ACL; *Lake Keezar*, by Al Genaske; a reel of title tests by Mr. Patten. Mr. Gilbert is in charge of the production of *Murder By Telephone*, the latest club film story, a one reel mystery drama.

[Continued on page 500]

# Autumn situations

C. W. GIBBS, ACL

## Special conditions that fall filming generally presents

WITH the coming of autumn foliage, filming takes on a new impetus for new subjects are at hand and old subjects are shown in a new aspect under different lighting conditions. Lenses are now turned toward football fields, the Thanksgiving turkey, hunting, hiking in the brisk air or other activities which are part of our pre winter interests and which furnish good movie action.

In fall, the light is weaker than during the summer and it is very deceiving in its intensity. Hence, do not place too much faith in your personal judgment, but get the best exposure meter you can and let that instrument guide you in choosing stops.

Although some amateurs specialize in their filming at this season of the year, there is an infinite variety of camera fare. Football is, of course, important among the possibilities and few gridiron enthusiasts will fail to take their cameras to the Thanksgiving game. A telephoto lens should be used *with* a tripod. In an emergency, an increased shutter speed of 24 or 34 frames a second will smooth out screen movement caused by holding the camera in the hands when using a telephoto lens. Hunting will have its enthusiastic followers, while hiking will be the subject of some amateur fall pictures. Nearly everyone is interested in harvest subjects—corn shocks, pumpkins, farm landscapes.

Probably all of us will have at least one opportunity to film some scenes in the country. Offhand, one would think that making autumn scenes would not require any different technique from that employed in summer filming, but there is a difference. Autumn foliage is composed of various shades of yellows and reds—colors to which the panchromatic emulsions are most sensitive. If it is desired to photograph these colors and obtain the correct black and white tones, so as to give a true rendition of the subject, a yellow green filter may be used in order to reduce the excess red sensitivity of the film. Many movie makers will find an unusual and sometimes not altogether pleasing quality in scenes of autumn foliage photographed with yellow or orange filters because, in these instances, the reds and yellows may be recorded too lightly.

Some foliage will be dark, some will be light, giving the cameraman an opportunity to produce varied compositions. Sunlight streaming through the trees will make a striking effect. But be careful not to overexpose even if the background may be dark. Instead of working with large masses, we now have a landscape split into smaller areas—the distant hill shows a mottled appearance which will stand out much better than the hazy green we encountered during the summer. Clouds lend more interest to fall landscapes as well as summer scenes, but do not let an absence of clouds deter you from filming. If the sky is clear, endeavor to obtain some prominent object in the foreground—a tree, for example, with its branches filling some of the sky area. An alternative to this is to include more foreground. Rarely select a camera viewpoint which would fill half or more of the picture with sky. On a clear day, only a third of the picture area should be given to the sky. A good composition of clouds warrants more, of course.

Out of doors we sometimes lose our cinematic perspective. Confronted with the wide open spaces, we tend to forget the closeup. Outdoors, as well as indoors, the closeup will lend variety, interest and emphasis to sequences.

If you drive out into the country for cider do not forget the camera, because plenty of interesting things to photograph will be found. A farmer is always proud of his equipment and will be glad to have you film *The Story Of Cider*, from picking the apples to draining the glass. Supersensitive film and a fast lens will permit glimpses of the inside of the cider mill and the always fascinating old red barn.

When going into the country a variety of lenses is useful. One never knows just what will turn up. When picking chestnuts, perhaps a closeup of the nuts on the tree might be desired. You will find it is much easier to slip on a telephoto than climb the tree. Often, in shooting an open landscape a better picture will be obtained if either a narrower or wider angle is included. When you have picked out a scene that seems to offer possibilities, look in your variable viewfinder and note with which lens the most suitable composition may be obtained.

Sunsets usually form a rather high percentage [Continued on page 499]

The time of day is a factor in novel films of old views

Ewing Galloway

# Using lights indoors

FREDERICK G. BEACH, ACL

ALTHOUGH the subject of interior lighting generally conjures up in the minds of movie makers a picture of a tremendous outlay of equipment and knowledge of handling it, yet, with the proper approach, interior filming may be made very simple.

In lighting a subject of any type, the problem is to make it appear natural to the camera in the same manner that it does to the eye. In doing this, we must take into consideration the fact that the eye of the camera is not as tolerant as the human eye. For example, the lens and film will not compensate for harshness in lighting as the human eye tends to do. Our object is to see how to place lights and subjects to get pleasing results without too much technical knowledge of lighting.

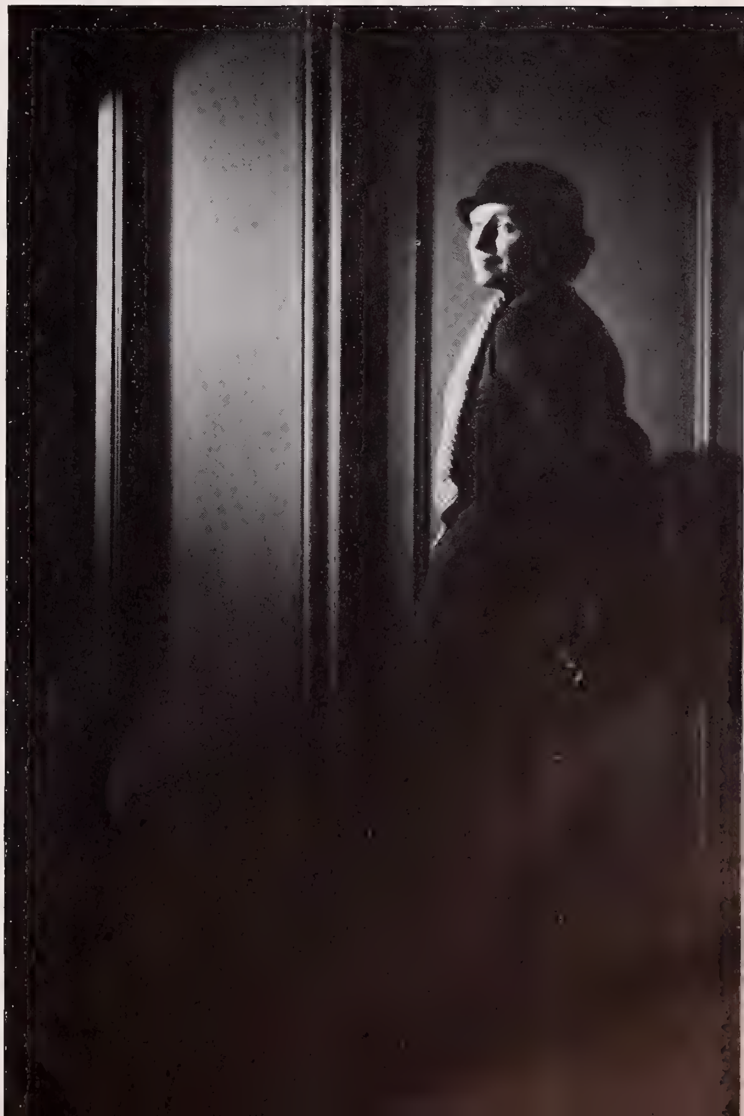
The simplest method involves the use of one lighting unit and a reflector. There are on the market, today, a number of very efficient lighting units employing either a five hundred watt lamp or a Photoflood bulb. For practical purposes, we may say the two are about equal in illuminating power. Let us start with a medium closeup of one person. As is advisable in all portraits, we shall endeavor to procure heavier lighting on one side of the subject than on the other. Placing the lamp at a distance of about six feet from the subject and at an angle of about forty five degrees from the front, we find that the light is well distributed over one side but the other is in heavy shadow which makes the contrast too great to be pleasing. Having no other light, the best means of lessening the contrast, or lighting the shadows, is the use of a reflector. See diagram 1 on page 504. There are many types of reflectors that may be used but, if none is at hand, the ordinary projection screen will make an excellent substitute. Place it so that direct light will fall on it and be reflected on the dark side of the subject. A bit of maneuvering will soon give the desired effect. Of course you must be careful not to let either the light or the reflector come within range of the camera. With the subject about six feet from the camera and the lamp about five from the subject, an exposure of from *f*/1.9 to *f*/2.8 with ordinary film and about *f*/3.5 with supersensitive film would be used. In giving these approximations of exposure it is understood that they are only average and that they are liable to variation as the subject is light or dark. The exact arrangement of lights and reflectors will differ with the type of subject. Before shooting, it is well to view the subject from the position of the camera. Look for unpleasant shadows or highlights which may be too prominent. Try several positions and see which one seems the most pleasing. Lighting is just what the name implies. It means that features of the subject may be emphasized in order to appear on the film in a natural manner. The means of emphasis in photography is the use of light. In other words, what we have to do is to apply light in the proper place in an amount sufficient to cause proper exposure on the film.

Probably the next step in home lighting which the average movie maker will encounter is that which employs two lights of the type already described. Here we have a more flexible source of light in that it may be divided and its direction more easily controlled. Again placing our camera about six feet from the subject, we try to find just what position will be most advantageous for the lights. One should be placed in about the same position as in the previous set up. See diagram 2 on page 504. The other will work best at about ten feet. Thus, by means of having one light further from the subject than the other, we may vary the intensity of the light to prevent an even or flat result. It is well to have one light slightly above the level of the subject's head to give a modeling effect to the eyes. In the case of some persons, however, this may not be desirable. Whether or not it is advisable to model the eyes may readily be discovered if a little time is spent in studying the lighted subject before the shooting commences. There are many variations of this simple form of lighting but discussion of them will be left for another article. With this set up the average exposure may be taken at *f*/4.5 to *f*/5.6 with supersensitive film and *f*/2.8 with ordinary panchromatic. When using the clear glass five hundred watt lamps, the light is often found to be very harsh. This may be overcome by using diffusers. One or two thicknesses of cheese cloth will do very well if placed in [Continued on page 503]

**Modern equipment has simplified a winter opportunity**

**One lamp properly placed will give a dramatic effect**

Cushing



# New ones for winter

EPES W. SARGENT, ACL

## Shoot indoors now with fast film and inexpensive light

EVEN as late as last year a large proportion of cameras went into dead storage when autumn winds stripped the trees and rendered outdoor work more or less uncomfortable. Some of these were taken out for winter trips, but many of them went on the shelf and stayed there until the bluebirds and the circus tents announced the return of outdoor activities and recalled the lure of filming.

This year few cameras will play bear and hibernate for the winter. Supersensitive film and the new Photoflood lights have completely changed the aspect for the amateur. Today, indoor photography, after a very brief period of experimentation, is almost as easy as working under the sky. A few of the new lamps and perhaps a length of flexible lamp cord provide the amateur worker with an illumination that, two decades back, professional studios of Hollywood would have envied. No longer need the amateur confine his winter film operations to editing and titling the summer product.

No one can realize the wealth of material close to hand until stock is taken. There are pictures all about, simple, homely subjects, but interesting material, much of which will become priceless as the years roll by. For instance, there is in one household a cook who has been with the family for years. She is particularly famous for a cake whose lightness depends more upon the manner of its mixing than on the recipe. Half a dozen times the real head of the house has sought to convey in written form the exact procedure for the benefit of a distant relative. Somehow the most elaborate instructions seem to go wrong.

Some time this winter that cake will be made with the camera following every minute detail. Title cards have been prepared along the line of "Now sift in three cups of flour." These will be propped against the mixing bowl to serve as subtitles. It will be a long distance demonstration and is intended for a Christmas present. Nothing could be more welcome.

In another home it is planned to make a daily record of baby's first tooth. No fuss and bother. A scene a day will take care of everything.

Another camera worker is planning to make a pictorial roll call of each meeting of a bridge club and is working out a technique for the exact recording of some special hands. There will be a scanning of the four hands and then the camera will shoot to the center of the table, with each play scored.

Replacement of the old coal furnace with an oil heater will give another family a combined game room and studio in the basement. Little plays will be done, each completed in an evening, mostly ten or twelve scenes with no subtitles. Some of the ideas are a disputed game of chess, Jackie's interrupted homework, Mother rehearsing her speech for the Federation of Women's Clubs, with time out for domestic interruptions. By spring the budding director plans to have at least twenty impromptu sketches, some of which he hopes to incorporate in what he calls his "public" film, to differentiate it from those intended chiefly for intimate family showings.

But a special room is not necessary. Every room in the house with light sockets or which can be reached with a flexible extension cord now becomes a well lighted stage. Even the attic, where such old fashioned places still exist, can be made wonderfully pictorial. One shot shows a couple of "cute" youngsters dressing up from the contents of an old trunk. A single scene shot, highly effective, shows a rather elderly woman mooning over her "souvenir trunk."

From another angle a dancing teacher is making a record of her students shortly after registration. They will pose for a similar picture in the spring to display their progress. Two years ago it was not practical to light the studio. Now, that's the simplest part and the rest is not much more difficult.

And baby films are being boomed. No infant with a camera minded parent is safe. From the morning bath to "Now I lay me—" the child will have no privacy from the amateur movie's public—not that he probably will mind. The five and six year olds are coming in for their share of movie attention. Tea parties, "playing house" and games in which the children imitate grownups will all be filmed.

Last year an experimenter got some pretty good shots of frost crystals on the window pane. Many of the exposures were spoiled through a lack of lighting or halation from too much sunlight. This year he plans to work at night, with a single light carried outside the sash and placed above the area to be photographed and a reflector held at an angle that

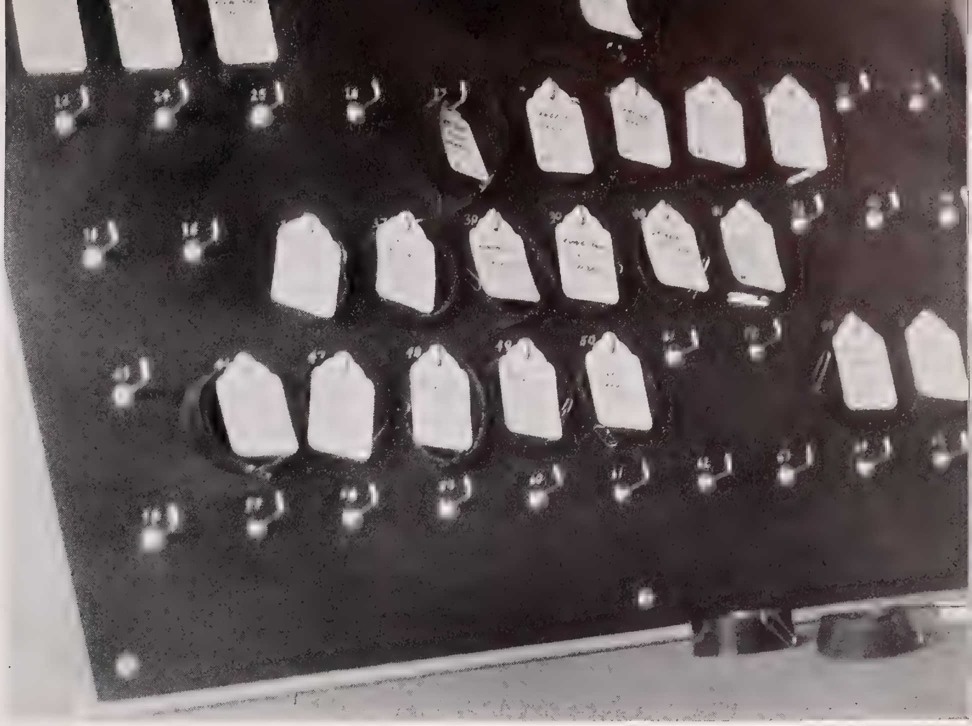
[Continued on page 504]

Children as adults at interior tasks make fine subjects

Charles DuBois Hodges

# Editing neatly

WILLIAM S. HALSTEAD



Eugene Katz

## With simple tags, hooks and board the trick is done

IN the editing process, the technical skill and mechanical contrivances, which play so large a part in every other phase of motion picture production, while important, count for less than the creative ability of the film editor, himself. Whether or not this expenditure of mental energy is enjoyable depends, to a great extent, on the particular editing method that is employed.

The simple and inexpensive editing board shown in the accompanying illustration is an improvement over the usual editing board in that identification of each scene of a film is facilitated and the rearrangement of the scenes in their final order is greatly simplified through the use of movable tags suspended from a series of small hooks attached to the board. Both the tags and the hooks are numbered for the purpose of identifying and locating the various scenes.

The tags, which are made of cardboard, are about two inches long and an inch and a quarter wide. They may be obtained from almost any stationery store at a cost of about twenty cents for one hundred. The small brass screw hooks, which should be long enough to protrude about an inch from the surface of the board after they have been fastened in the wood, may be purchased from any hardware store at a very low cost. The hooks are spaced about two inches apart on the board, which may be an old drawing board about twenty four inches long, fifteen inches wide and half an inch thick. An odd piece of three ply veneer of approximately the above dimensions will also serve.

In the editing board shown in the photograph, sixty six hooks were used, one for each scene. As the average 400 foot, 16mm. reel contains fifty scenes, ample provision is made for the editing of almost any one reel amateur film. If more than one large reel is to be edited at one time, additional boards may be employed.

The usual procedure is followed in the preliminary steps of the editing process. If, for example, four one hundred foot spools of film are to be edited and arranged in one large reel, the leaders and trailers of each small roll are cut off before the films are spliced together and wound on the 400 foot exhibition reel. Then the film is run through the projector, or viewing device, once or twice in order that the editor may become thoroughly familiar with the various scenes, after which it is rewound.

The next step is to run the film very slowly through the projector in a room where there is some light. As the first scene appears on the screen, a short objective description together with any additional notations (such as eliminating faulty frames) are written, with pencil, on a tag. The number of the scene (a figure 1 in this instance) should be placed in the lower left hand corner of the tag. It is then hung on the first hook in the upper row of the editing board. In similar fashion, the other scenes of the film are briefly described on the tags which are then numbered to correspond to the order of the scenes as they appear, whereupon the tags are hung on their respective hooks. Thus the tag representing scene 2 bears figure 2 in the lower left hand or index corner and it is hung on hook 2; scene 3 is described on tag 3 and so on. After the film has been completely catalogued in the fashion just described, the result will be an exceedingly flexible and simple miniature card index arranged in such a form that transposition of the tags representing the various scenes may easily be accomplished.

Here, the actual editing or story building begins. It is in this step, especially, that the editing board and the tags prove their value. The extreme ease with which the tags may be shifted about, coupled with full visibility of all the tags on the board, permits the editor to concentrate solely on the creative process of story building. With the board carrying the descriptions of the different scenes in front of him, the editor rearranges the scenes (tags) by transferring them from their original positions to those they will occupy in the completed film as it is visualized. If, for instance, original scene 18 is to be moved so that it will be the fourth scene of the completed film, tag 18 is shifted to hook 4. The tag originally placed on the latter hook is moved to hook 18 where it remains until it finds its final place. The hook and tag numbers, which should be of sufficient size (about $\frac{1}{4}$ inch high) permit ready association of any scene of the film, itself, with its corresponding tag regardless of the changed place of the latter on the board.

## A convenient way of arranging the chores of editing

After the tags have been arranged in their final order, the location and wording of the titles may be selected. If a title is to go in front of scene 18, for instance, a

[Continued on page 506]

# Practical films

Leo J. Heffernan, ACL

Industrial scenes frequently offer good compositions

**School** ■ E. M. Barnard, ACL, member of the Board of Education, in Arkansas City, Kansas, recently completed a 400 ft. film of school activities in his city. This picture is to form the first unit of a permanent movie record, to be added to from year to year. Concerning the film, Mr. Barnard writes: "All of our buildings are included with closeups of the children on the playgrounds. Each of the executives is shown in his office and scenes of various vocational classes describe some of the things our modern schools teach. The orchestra and band come in for their share of footage as also do athletic events. This year the schools will buy their own equipment and carry on, for the first 400 ft. film is merely a beginning."

■ Although the scope of amateur made teaching films is wide, perhaps the most satisfactory subjects are afforded by courses such as manual training or machine shop work which involve manipulative technique. In this field, S. W. Gerrish, ACL, of Utica, N. Y., is making a 400 ft. picture of classes in manual training, machine shop and electrical shop. The film is designed to introduce the courses to a new student and to help him make a selection. In Newton, Iowa, A. P. Twogood, ACL, is making *How To Square Up Stock*, a manual training teaching film which will detail the exact procedure in preparing stock for joining.

■ The Bureau of Visual Instruction in the Extension Division of the University of Wisconsin has gathered together a very complete educational film library for the use of Wisconsin schools, with prints enough to take care of all demands. A list has been prepared which is available to Wisconsin educational institutions. J. E. Hansen, Chief of the Bureau of Visual Education, writes that schools in nearby states are also welcome to use the Bureau's services. A film of Wisconsin's beauty spots has been produced under the direction of Freeman H. Brown, the assistant chief of the Bureau.

■ *An Introduction To Mechanical Drawing*, a 400 ft. film to teach mechanical drafting, was recently made by Floyd W. Cocking and James H. House of the Visual Education Department of San Diego, Calif., reports Bell & Howell Co. The film gives a brief correlation of drafting to industry and then takes up the study of drafting by means of photographed demonstrations, showing the use of instruments, drafting technique and actual construction of typical drawings.

Reporting uses of personal films for various purposes

■ A dental health play, *Grandfather Molar*, produced by the pupils of Eugene Field School in Chicago, has been filmed by W. F. Kruse, head of the Educational Department of Bell & Howell Co. The picture was made under the joint sponsorship of Chicago Board of Health and Chicago Dental Society.

**Business** ■ *Motion Pictures In Industry* is the title of a ten page report compiled by the National Industrial Advertisers Association in cooperation with the Association of National Advertisers and the United States Department of Commerce. The report summarizes the results of a questionnaire on the use of motion pictures and still photographs which was sent to 2,000 industrial advertisers. It gives interesting information on the types of motion pictures used, results obtained and methods of distribution.

■ In Rochester, N. Y., Mark V. Ruda, ACL, is making a film study of the operation of a printing plant. The picture being made at the Ruda Printing Company plant will present all of the steps in printing from the preparation of copy to the completed job.

■ A 200 ft. film demonstrating the technique of reweaving moth holes, burns and tears in clothing is being made by Eugene E. Sullivan, ACL, in St. Louis. The picture, telling the story of an accidental cigarette burn and the reweaving of the damaged area, will be used for demonstration and advertising.

■ A new and very effective use of amateur movies in business has been introduced by R. J. Patell, ACL, factory representative in Osaka, Japan. Mr. Patell, who represents American manufacturers in Japan, is making a motion picture to show his clients and prospective clients the services he is prepared to supply. The film will include information about the Japanese market, Japanese business customs and Japanese needs.

# Editorial imperatives

JAMES W. MOORE, ACL

## The essentials of film editing that mean good results

WHEN we think of editing here in the League offices we often have in mind the work that is done on MOVIE MAKERS. We think of the many processes that are gone through—selection, arrangement, proofing, rearrangement, making up, etc.—detailed and careful steps to prepare the material of each issue for presentation to the waiting audience. Throughout, our constant purpose is to make this presentation as intelligent and attractive as the material will permit. All of these things are true in editing a reel of film. There is the same purpose in view and it is arrived at through many of the same processes. Let us compare.

First off, one must make sure of just plain *sense* in the material. The random jottings from an author's notebook, no matter how interesting bit by bit, would make strange and chaotic reading as a magazine article. It would be an unusual reader who did not say to himself, irritatedly, "Why, this stuff doesn't make sense!" and a rare editor who dared present such a hodgepodge to his audience. He would not do it often, for soon there would be no more readers. And yet how often will a movie maker present to his audience a reel of film that is just as chaotic, just as great a hodgepodge—and wonder why it is not liked! Seventy feet of a football game, ten of little Jane in a Hallowe'en party dress and twenty of someone else eating a banana in reverse motion make no more sense than as if, in this discussion of editing, the following paragraph were on filters and the next on interior lighting. Obviously, then, our first step in film editing is to segregate the various kinds of material so that within each batch of it we shall be concerned with only one general subject.

The next job of a good magazine editor is to make sure that the sense of his material is being presented in the *clearest* possible terms. Concern for balance, accent or just the right effect does not enter into this work at all. An editor here is examining the workmanship of the material before him to find whether it is clear, straightforward and usable. He is looking for faulty words or expressions which must be discarded, for material that is extraneous or repetitive and should be cut and for ideas that are good in themselves but need rearrangement for greater clarity. Just so, the next move of a film editor is to assure himself that the material at hand is clear and workmanlike. Faulty frames and scenes should be clipped with the same storied ruthlessness of an editor's "blue pencil." Rambling, repetitive material should be deleted for the greater strength of what remains. And lastly, this remaining, good material should be rearranged to present its message in the best possible order.

*Coherence*, then, will be the next concern of an editor, whether of magazines or movies. Having at hand material that makes sense and that presents this sense with the maximum of unimpeded clarity, one must determine whether it all hangs together. Sentence or scene, paragraph or sequence, does our material advance smoothly and logically from the one to the next? In representing an idea with words, we were taught in early classes that to state the problem in the first sentence, develop it in the following ones and sum it up in the last of a paragraph was the normal procedure toward coherence. So, too, is it normal in the preparation of a coherent motion picture sequence. First, the long shot to state or establish our subject matter—a sailing for Europe, let us say. From this general view of the ship we might continue with a medium shot of the bow, getting the name, and then with another medium shot looking along the side toward a crowded gangway. Smoothly, we proceed to several near shots from varying angles of more passengers arriving, hurrying on board and waving goodby. Then follow closeups of the members of our party as they wave, a full frame closeup of the whistle blowing, and we have our development of the opening scene. A briefer summation, made with scenes of the vessel leaving the slip and at last swinging in midstream, rounds out and brings the sequence to a natural and easy close.

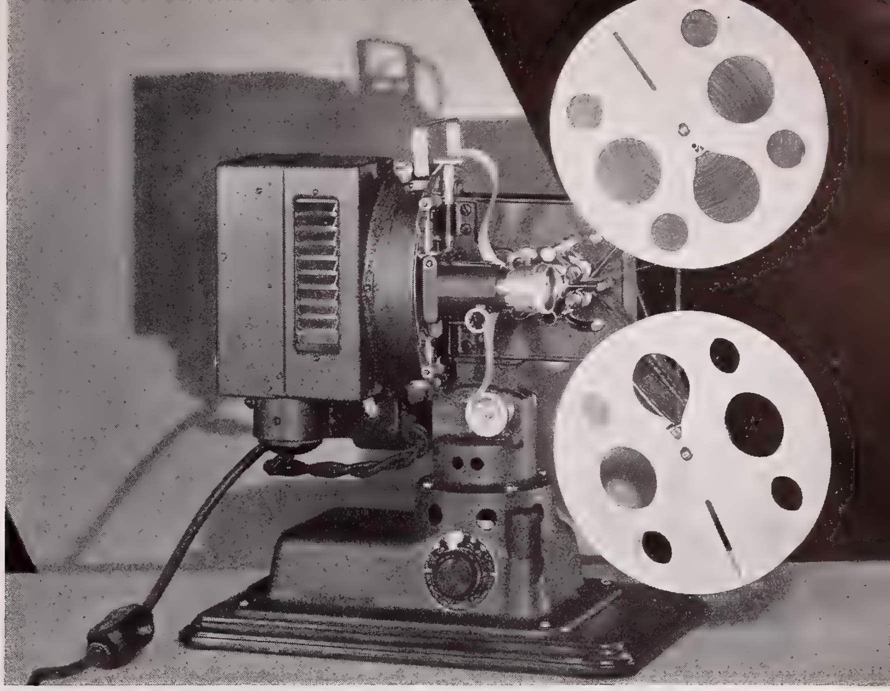
Such, then, is the normal and always effective way toward coherence in expository writing or movie making. But it is not the only way. Matching the writer's trick known as *synecdoche* (letting a part stand for the whole, as in "twenty sail" in place of "twenty ships") a movie maker might open his sequence with a significant and striking closeup. In the European sailing, it would be of the whistle filling the frame. Then [Continued on page 506]

Portrait closeups may well display typical activities

Herman Bente

# News of the industry

Answers the query, "What's new?" for amateur and dealer



Modern design of new Victor shows distinctive trend

Victor Animatograph Corporation

**New Victor** ■ A new series of the already famous Victor projectors is now announced by the Victor Animatograph Corporation, Davenport, Iowa. The model 10 Regular is supplied with a 400 watt, 110, 115 or 120 volt lamp which, coupled with the remarkably efficient optical system, is said to give great screen brilliance and even illumination. The well known features of former models, such as the exclusive four point film protection with automatic film trip, adjustable shuttle and built in automatic three way rewind, are incorporated. A new type of constant speed motor is one of the outstanding improvements in the finely finished Models 10. The feature model of the new series is the Premier Hi-Power Model 10 FH. Here the new Hi-Power optical system and 400 watt biplane filament lamp combine to give a super brilliance. A unique feature of the lamp rheostat is the manner in which it may be adjusted for line voltage thus saving the lamp from overload and consequent shortening of its life. A new rack and pinion tilting device and automatic pilot light are added conveniences. The walnut base and gold flecked brown finish with chromium plate lend a distinctive air to the appearance of this projector. The Victor Universal Hi-Power Model 10 RH is identical to the Premier Hi-Power except for the lamp resistance. In the 10 RH a variable type of resistance is used.

**B & H** ■ Several innovations of interest are announced this month by Bell and Howell of Chicago, Illinois. A dry scraper which may be attached to any B & H splicer gives the amateur much the same facility in splicing that professionals have. It consists of a unit which may be attached in place of the ordinary film scraper guide and will remove the emulsion without the use of water in one or two easy strokes. Both the Filmo and Eyemo cameras are now covered by a three year guarantee instead of a two year, as heretofore. An additional feature of this new guarantee is the arrangement by which owners of these famous cameras may have them examined and thoroughly cleaned once a year. It is expected that this will stimulate interest in the care of the camera and make successful filming even more certain. A new Cooke .64 inch projection lens enables the user to get large pictures in a small room where the throw is limited. It has the widest angle yet obtained in a projection lens and will prove invaluable under certain conditions. It comes ready to use for the Filmo 57 and M model projectors and can be adapted for the new J and JL models at slight extra cost.

**Resurget DeVry** ■ From Herman A. DeVry comes the announcement that he has purchased the Q.R.S. DeVry Corporation and will continue the business under the name of Herman A. DeVry, Inc., with the main office at 1111 Center Street, Chicago, Illinois. Mr. DeVry has long been noted for his connection with the moving picture industry and his high standards of manufacturing will be carried on in the manufacture of the well known DeVry sound on film projector, sound heads for theatrical machines, public address systems, amplifiers and a newly developed 35mm. sound camera complete with amplifier to sell at a popular price. Important 16mm. developments are also in preparation.

**Cine Art boxes** ■ Hollywood Film Enterprises, Inc., of Hollywood, Calif., distributors of Cine Art films, announce that all Cine Art films are now packed in standard boxes having a red background, white lettered, with black outline and carrying the company's trade mark in the center. In the case of its Mickey Mouse and Silly Symphony cartoons the box also carries the trade marked cartoon of Mickey Mouse. This company requests the purchasing public to insist on Cine Art films being delivered in these special boxes in order to insure that the contents are the genuine prints of Hollywood Film Enterprises, Inc., and up to that company's standard. The company will appreciate information of any offerings of its films that are packed otherwise. It announces further that, if any purchaser suspects that the film sold to him is not genuine Cine Art film and if he will send the suspected print to Hollywood Film Enterprises, Inc., 6060 Sunset Boulevard, Hollywood, Calif., the company will, if it finds that the print is not genuine, replace it with a genuine print, provided the purchaser will inform the company of the name of the

[Continued on page 507]

All Set for

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DIFFICULT shots become easy.
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Kodak, Model K and Kodascope,
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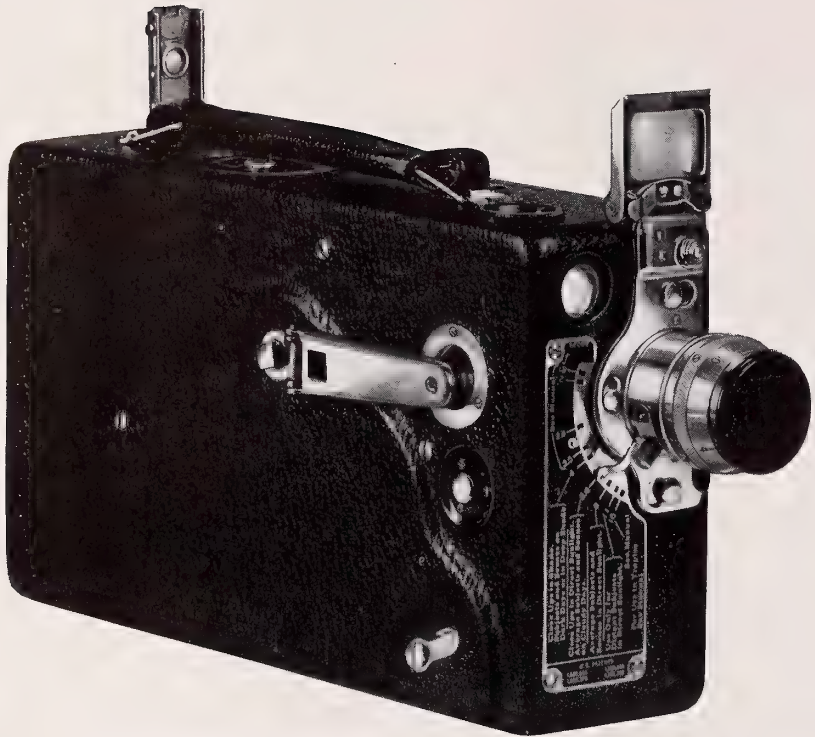
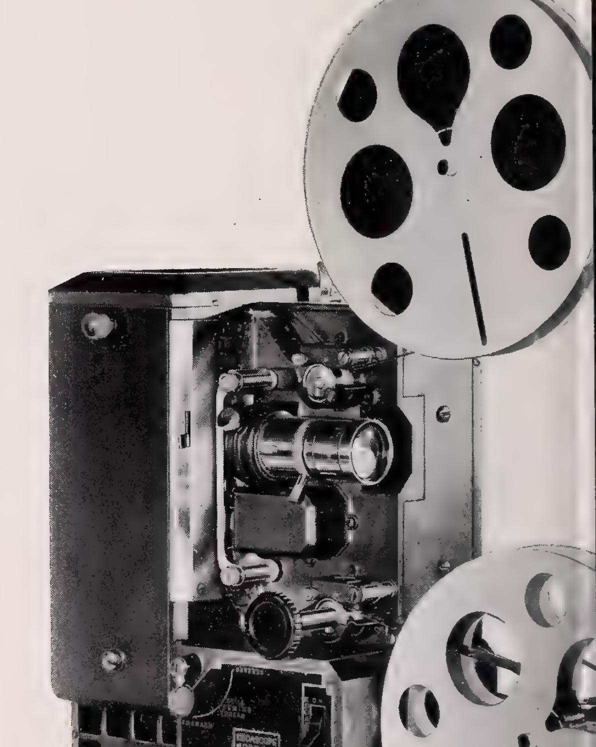


Ciné-Kodak, *Model K*

*Half-speed at the press of a button doubles the exposure time. F.3.5, f.1.9, wide angle, and telephoto lenses instantly interchangeable. Winding crank permanently attached, always ready for use. Dependable motor obviates any chance of starting failures. Two finders, waist-height and eye-level. Plenty of finger room for quick and easy film loading. Automatic footage indicator registers amount of unexposed film. Finished in black, blue, or brown genuine leather with carrying case to match. Price with f.1.9 lens, $150; with f.3.5, $110—carrying case included.*



Kodascope, *Model K*

*Improved optical system results in maximum screen brilliance. New type fan prevents overheating even after hours of running. Receptacle for plugging in room lamp. When Kodascope lamp switch is on, the room light is off. Rewind lever automatically disengages when projector is started. Lens mount permits interchanging lenses of various focal lengths. Illuminated ammeter supplied as standard equipment. Hinged door on lamphouse for easy cleaning of lamp and condenser. Central oiling point for most of the important bearings. Price, complete, $175; without carrying case, $160.*

EASTMAN

# etter Movies . . .

## t Eastman equipment has everything you need to arpest, most versatile movie results, indoors or out

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shots, indoor scenes as well as outdoor . . . all become a part of your movie repertoire.

The lens mount on Ciné-Kodak K provides for instant interchangeability of lenses. From *f*.3.5 to *f*.1.9 to telephoto or wide angle lens is but a matter of seconds. Other noteworthy features of this amazingly versatile camera include a built-in winding crank, exposure guide, automatic footage indicator, and two (waist-height and eye-level) finders.

In the projection of your finished films with Kodascope K, the extra illumination, readily accessible controls, and improved cooling system, assure theater-like brilliance, smoother, more convenient operation.

Ask your Ciné-Kodak dealer to show you the superior qualities, the distinctive features of these companion "K's."

### *Ready for Easy Indoor Shots*

LOAD up with Ciné-Kodak Super-sensitive Panchromatic Film and make brilliant, sparkling movies indoors as well as out.

At least three times faster than regular Panchromatic Film when used with artificial light, Ciné-Kodak Super-sensitive Film has all the speed you need to get the shots you want. Handy 35 cent Mazda Photoflood lamps will furnish ample illumination.

Put your camera on 24-hour duty with Ciné-Kodak Super-sensitive Film.

FILM IF THIS SEAL IS BROKEN.
Ciné Kodak
Super-sensitive
PANCHROMATIC
Safety Film
for use in the Ciné-Kodak and other cameras using 16 mm Kodak Safety Film
Made in U. S. A. by
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Trade Marks Reg. U. S. Pat. Off.
Fabriqué aux Etats-Unis d'Amérique

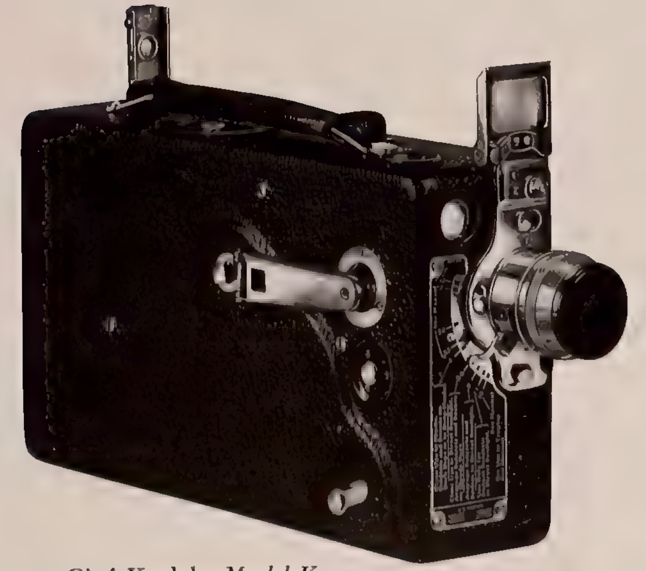
*Ciné-Kodak Super-sensitive Panchromatic Film is twice as fast as Ciné-Kodak "Pan" in daylight, three times as fast under artificial light. $7.50 for 100 feet; $4 for 50 feet, including processing.*

*For shots like this, replace your regular lamps with one or more (depending on the lens speed of your camera) 35 cent Mazda Photoflood lamps, load up with Ciné-Kodak Super-sensitive Film—and shoot. Home movies made right in the home—the most important shots you can make—are as simple as that!*

ODAK COMPANY, ROCHESTER, NEW YORK

# All Set for Better Movies . . .

## This finest Eastman equipment has everything you need to get the sharpest, most versatile movie results, indoors or out



Ciné-Kodak, *Model K*

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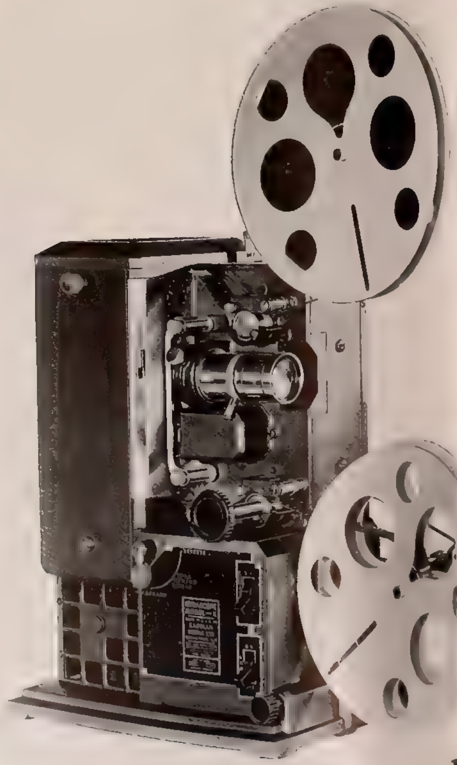
DIFFICULT shots become easy. Ordinary shots assume new qualities. Every foot of film flashes on your screen with added brilliance. These are the results you get with the star members of the Eastman line—Ciné-Kodak, Model K and Kodascope, Model K.

With these companion "K's" every convenience, every movie making opportunity, is yours. Telephoto, Kodacolor, wide angle shots, indoor scenes as well as outdoor . . . all become a part of your movie repertoire.

The lens mount on Ciné-Kodak K provides for instant interchangeability of lenses. From *f*.3.5 to *f*.1.9 to telephoto or wide angle lens is but a matter of seconds. Other noteworthy features of this amazingly versatile camera include a built-in winding crank, exposure guide, automatic footage indicator, and two (waist-height and eye-level) finders.

In the projection of your finished films with Kodascope K, the extra illumination, readily accessible controls, and improved cooling system, assure theater-like brilliance, smoother, more convenient operation.

Ask your Ciné-Kodak dealer to show you the superior qualities, the distinctive features of these companion "K's."



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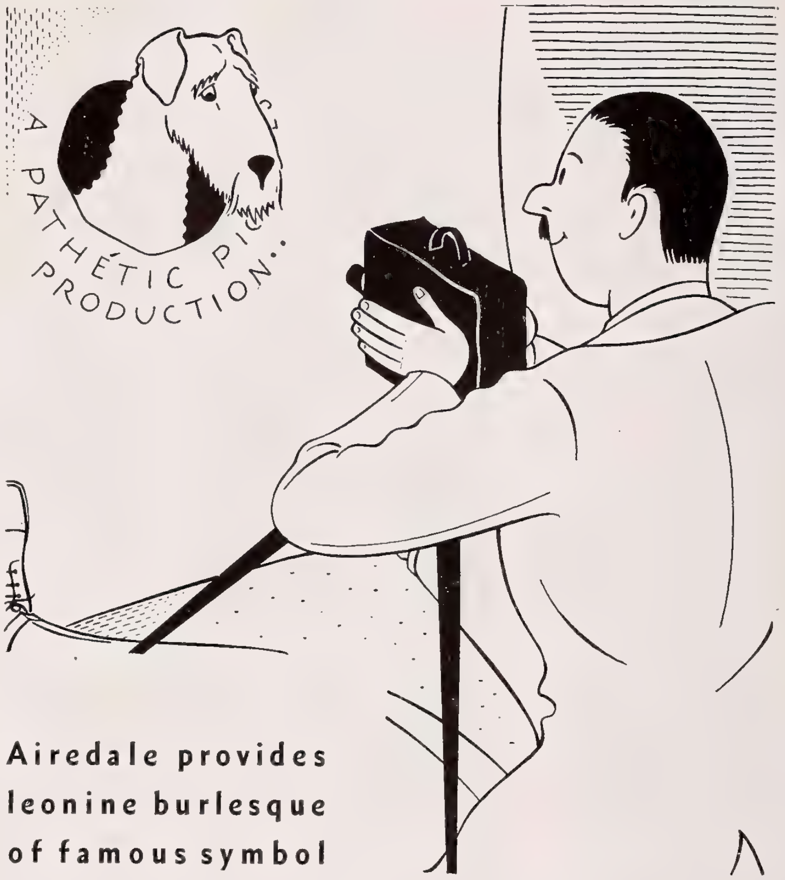
EASTMAN KODAK COMPANY, ROCHESTER, NEW YORK

# A film party

D. C. McGIEHAN, ACL

### How bridge players found new interest through photoplay

VERY likely, at one time or another, it has occurred to every amateur movie maker that he might have a lot of fun by making a photoplay with the help of his friends. A great many of us have done it more or less in a serious vein, but those who are not devoted to movie making as an avocation and merely use their cameras for taking pictures of their children, etc., probably have not realized that a group of adults can spend a very enjoyable evening in this manner. Possibly, we should say two evenings, since there is not only taking the picture to be considered but showing it as well. The screening for the group is as good fun as the taking.


A PATHÉTIC PIC PRODUCTION..

**Airedale provides leonine burlesque of famous symbol**

In practically every community or location where human beings get together, there is the weekly or biweekly evening of bridge. This seems to be the thing to do and probably the first thought of method of entertaining. It is, of course, enjoyable but too much is too much and one can quite readily relieve the monotony of bridge party after bridge party by entertaining the bridge club at a movie party some night. The writer proceeded as follows.

Desiring to set the atmosphere, I had a rubber stamp made bearing the words, *Pathétic Pictures, Inc.* With this imprinted on white paper as a letter head, I wrote invitations to about four couples. The invitation was written in the form of a business letter, supposedly coming from this abstract motion picture producing company, to the effect that, the screen tests of the individual having proved pedicular, he was requested to report at the studio (my home) on such and such an evening at such and such a time to take part in a feature production of the company which feature picture production, in our case, was called, *Why Be A Wallflower?* I prepared a more or less detailed scenario, making carbon copies for each person.

Such a scenario can be based on any small, straightforward, humorous situation. I chose the case of a young man, supposedly new to the community, being entertained in that community for the first time at a little social gathering for dancing, etc. He was supposed to be attractive and the girls interested in meeting him. Having arrived at the party and the dancing having started, it was learned that he was a poor dancer, as he stepped on the toes of several of his partners during the first few dances. There was a dressing room scene in which this information was imparted from partner to partner and he was boycotted, as far as dancing was concerned. Upon being refused for a dance several times, he grew disgusted, sat down in an easy chair, picked up a magazine and, after reading a few minutes, became interested in an advertisement. A closeup of this showed it to be an advertisement of a popular dancing school. A couple of outdoor scenes that were taken at a later date showed him approaching and entering this school, the interior of which was photographed in my home. After several lessons, the picture jumped to a later date and another party where he danced perfectly and became the lion of the evening.

In preparation for the arrival of our guests, I painted a placard, which was hung on the front door, announcing that it was the studio of *Pathétic Pictures.* I dug out all my lighting equipment, had it all prepared, had the furniture arranged so that it would serve for the interior scenes, had the camera set up on a tripod and, in other words, made the place look as much like a movie studio as possible. All necessary signs to indicate that certain scenes were the interior of the dancing school, etc., were prepared beforehand. Current advertisements furnished ideas.

The guests arrived very much interested in what was going to happen. Having chosen the cast previously, we immediately supplied each member of it with a copy of the scenario, asking him to read it over to get the general idea of the story. We then turned on the lights and went to it. Of course, the regular type five hundred or one thousand watt bulbs in their stands and their reflectors gave more of a studio appearance but, at the same time, if you do not happen to have such equipment, the new Photofloods rigged up in floor lamp fixtures or side wall brackets would do very well if enough are used. The scenario had been kept short enough so that the whole story would require from one to two hundred feet of film. We being properly organized, as above indicated, this was run off in the one evening with the exception of the few exterior shots made a few days later. These shots involved only one of the cast and hence were not inconvenient to film after the party.

The guests, having been served with proper refreshments beforehand, lost their selfconsciousness and heartily enjoyed the evening, since it is more or less of an inborn human trait to want to express oneself through acting.

The various shots having been taken, the next job was to take the titles, which occupied only one evening, and then to splice the thing together. Incidentally, for a humorous main title we aped the M. G. M. lion by securing a large piece of cardboard, cutting a circular hole in it and lettering around the circle, *A Production of Pathétic Pictures, Inc.* We then got our airedale dog to stick his head through the hole and look hungry while I exposed about six or eight feet of film.

The whole thing put together had good continuity and made a reasonably clever and quite humorous little picture.

Of course, the usual refreshments followed the hard labor of this picture making on the first evening. When it came around to our turn to entertain again, everyone was so anxious to see the picture that he could hardly wait to get through a few bridge hands first. They were all agreeably surprised and evidently much pleased with their several efforts, voting the idea as a very welcome diversion from the usual, more or less formal, cut and dried method of entertaining.

Why not try out something similar on your gang some night?

## Short but perfect

[Continued from page 477]

football plays. Not all of them would make good scenes, of course, and knowing a little football, it would be quite possible to predict the spectacular ones by observing the formation of the players. As a matter of fact, we knew just what some of the plays were going to be. How we knew involves a little story which might be told here.

This game was the biggest one of the year for sunny California (adv.), the annual fracas between the University of California and Stanford. We called on "Pop" Warner, the Stanford coach, one day to ask him if we could take movies of his boys practicing. After convincing him that we were not working for U. S. C. or Cal, we were told that he would buy all our film if we would take some slow motion pictures of his team in practice. "Nothing artistic, you know," he went on, "just some slow motion of the plays taken with a telescope from the top of the stadium." That's how we learned the plays and, needless to say, we got some copies of the better scenes to splice in with our own football pictures. "Pop" used the film to good advantage. I can remember showing it to the team one evening while "Pop" sat back in his chair and commented on the plays. "What are you doing way over there, Rothert? And now look where you're going! This was supposed to be a reverse! Run that scene over again, will you?"

Well, to get back to our discussion at the top of the stadium, Bill got out another envelope and we listed some of the points to remember about taking football plays. Here they are:

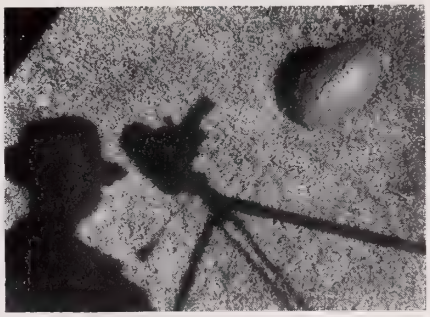
1. Get most of the scenes in the first half. The light on the field is bad after 4:30.
2. Start the camera early in the play and carry the scene all the way through. (Nothing is so tantalizing as to see a play begin in the middle and have to wonder how the players got there, unless it is to see a play start and then have the scene end while the halfback is running down the field with the ball.)
3. Passes and punts make better scenes than straight line plays, and a wide open formation usually means one or the other.
4. Use the three inch lens on most of the plays. (It will include all the players very nicely.)
5. Be sure to get, at least, scenes of players entering, the kick off, one pass, one punt, one touchdown, one in slow motion and the players leaving the field.

The game ended and our footage meter showed that we still had twelve feet to go. The cover of the football program made a nice opening title and we closed with our last scoreboard shot. With the remaining eight feet and seventy five cents, we took an airplane view of the full stadium. It was quite simple. The seventy five cents was expended for a large airplane view of the game and, placing the picture in good light, Bill held the camera in his hand, carefully focused the lens and then swung the camera slowly through a forty five degree arc. The effect was good and, although the scene wobbled a bit, someone asked us afterwards if we got air sick.

Fifty yards of film, and all the glamour of the day wound up on a tin reel!

Closeup of a football may be made on the home lawn

William A. Palmer



Fine "Still" Cameras for the Movie Maker

KODAK RECOMARS 18 and 33

THESE new Continental Kodaks from Eastman's German factory are adaptable to film packs, cut film, and plates—hence permit the use of panchromatic and other extremely sensitive negative materials.

The fine *f*.4.5 anastigmat lenses and Compur shutters of these precision instruments assure you of exceptionally sharp contact prints and beautiful enlargements with which to supplement your movie making. And auxiliary long-focus and wide-angle lenses are available at moderate cost.

Kodak Recomar 18 takes 2¼ x 3¼ in. film packs, 6½ x 9 cm. plates, or 2½ x 3½ in. cut film; costs but $40. Kodak Recomar 33 takes 3¼ x 4¼ in. or 9 x 12 cm. film packs, 9 x 12 cm. plates or cut film; costs $48.

OTHER DETAILS: Eight shutter speeds from 1 to 1/250 second on the "18", to 1/200 second on the "33", besides bulb and time; built-in self timer; lens openings from *f*.4.5 to *f*.32; cable and finger release; wire-frame, direct-view finder—also brilliant reflecting type with spirit level; ground glass focusing back; double extension bellows; light, strong metal body, covered with pin-grain morocco leather.

●

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

PATHEGRAMS
NEW 16MM. RELEASES
(ON 100 FT. REELS)

OUR GANG
COMEDIES

| | |
|---|---|
| Breaking Into the Movies | No. 7089 |
| Some Pirates | " 7090 |
| The Barber Shop | " 7091 |
| Making Their First Movies | " 7092 |

AESOP'S FABLES

| | |
|---|---|
| Good Old School Days | No. 7093 |
| Haunted Ship | " 7094 |
| African Jungle Hunt | " 7095 |
| Deep Sea Divers | " 7096 |

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# Slowing down your camera

W. C. BENNETT, Jr.

IF THE speed of a movie camera is reduced, two results will follow. Each frame will receive a longer exposure and the action of the subject on the screen will be speeded up. Many cameras operate at the speed of eight frames a second if desired; this increases the apparent speed of the subject on the screen so that it seems to move twice as fast. Also, the exposure given to each frame at half speed would be equivalent to that gained by opening the lens one stop over that used at normal speed. But it will be seen that, if the speed of the camera, or picture rate a second, could be decreased even more, results, very useful in filming certain subjects, could be obtained. For instance, in the case of subjects in a dim light and in the case of time motion studies, the motion on the screen might be profitably speeded up to a rate more than twice normal. A device which will slow down the movie camera speed, and which will also insure an even rate of motion at the slower speed, may be made by employing an auxiliary friction governor taken from the mechanism of an old phonograph motor. This may be done, as shown in this instance, with any 16mm. or 35mm. movie camera, providing the camera has a revolving, external shaft connected to the mechanism, such as that used to connect to the cranking handle. It is by means of this shaft that the auxiliary, external governor is connected to the mechanism.

In the example illustrated, only enough of the phonograph motor frame to hold the governor together was retained. The rest was cut off with a hack saw. The governor was then mounted on a piece of one quarter inch bakelite through which a hole had been cut to allow enough clearance for the balls of the governor to revolve freely. This is shown in figure 1.

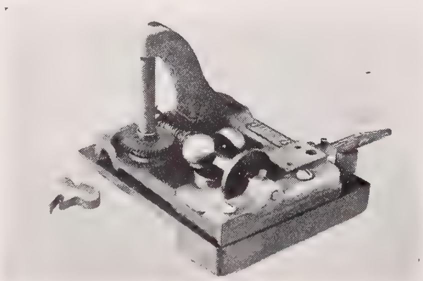


Figure 1.

The lower part of the governor drive shaft was cut off and a piece of brass tubing fitted over the stub to act as a collar to engage the governor with the crank shaft of the camera. After the proper length of this collar was determined, a pin was set crosswise through it to fit in the notch of the camera shaft so as to engage in the same way as the regular cranking shaft.

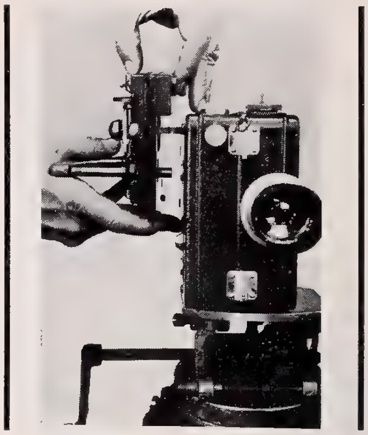


Figure 2.

The regulating arm of the governor was bent around in the form of a "U" and so arranged that the free end rested on a knurled thumb screw attached to the bakelite panel. Turning this screw up or down regulates the speed of the governor, which in turn regulates the speed of the camera exposure. The settings of this screw can easily be calibrated by timing with a stop watch the footage run at different settings. This may be seen under the index finger of the hand in figure 2.

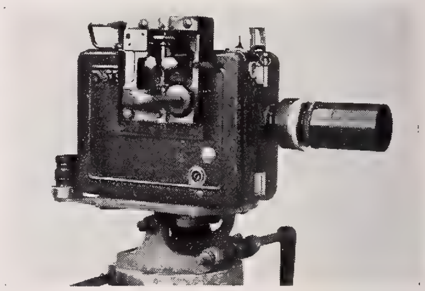


Figure 3.

A heavier piece of bakelite was bolted to the top of the back of this apparatus to provide a shoulder that would rest on the top of the camera, to support its weight and keep it from revolving with the shaft.

To make the auxiliary governor quickly detachable, a piece of watch spring was bent in the form of a hook and notched so that it could be slipped under the head of a convenient camera screw. The rib in the side of this particular make of camera held the spring in place when the screw was tightened. This spring merely kept the governor from falling off; the heavy bakelite shoulder took all the strain from the camera motor. A side view of the governor mounted on the camera, complete, is shown in figure 3.

When the governor brake is fully released, the camera will run at normal speed and any desired slower speed, down to one or two frames a second. can easily be attained by setting the knurled thumb screw to suit. With a strong camera motor and a well adjusted governor, exposures of even two or three seconds a frame are possible. The camera must, of course, be used on a tripod for the longer exposures.

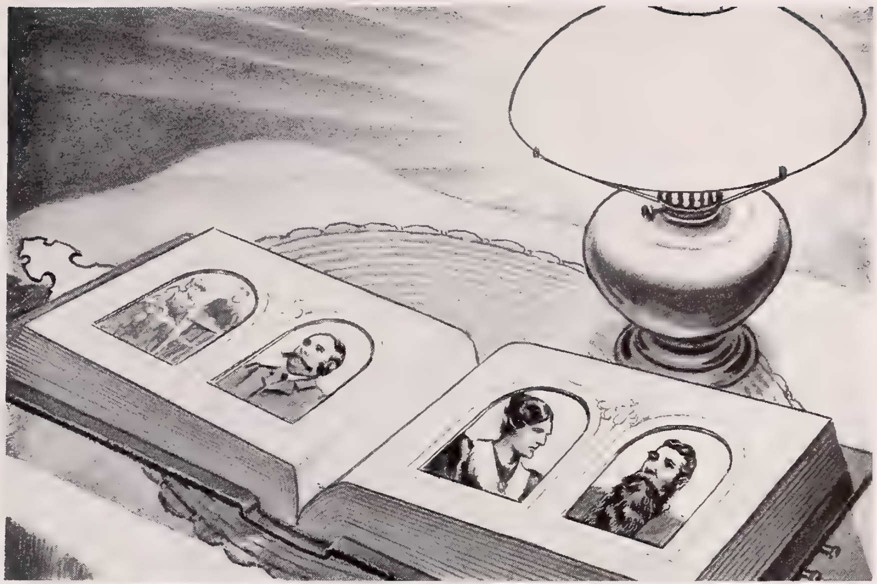
## The family problem

[Continued from page 478]

handling the picture of the banker's group to avoid the stilted features.

This short tale is designed to be filmed in about 75 feet. The introductory money bags cartoon title would be lettered, *Treasures on earth.* It would open with the banker reading a newspaper, sitting on a porch. He lowers the newspaper and smiles at the camera. (The camera should be about ten feet away from the action and four feet of this scene should be taken.) Then follows a closeup view of the financial page of the newspaper the banker has been reading. (The camera should be about three feet away, the paper should be well lighted and held very steady so that the financial page will be clearly seen. (Take two feet of this scene.)

The next scene shows the family at the breakfast table. This may well be set up on the porch or even in the yard, in order to get plenty of light. (The camera should be about fifteen feet away so that the whole table will be in the finder. The camera moves slowly around the table, pausing to register each member of the family. None of them should look at the camera, but all should keep their faces toward the camera as they move or speak. The camera stops at the banker. About five feet of this scene should be taken.) In the next scene the banker picks up an orange, looks at it and nods his head, smiling with satisfaction. (The camera distance is about ten feet and two feet of this scene are taken.) Then follows a closeup shot showing the orange in the banker's hand. He turns the orange so that lettering may be seen on it reading *Price Five Cents.* He starts to peel the orange. (The camera should be from three to five feet away and the orange must be held in brilliant light. The lettering should be done with lampblack in order that it will not glitter on the screen, but will appear to be dead black. This closeup scene should run four feet. Nothing but the hands and the orange should be photographed. The orange must be held steady for a long enough time that the lettering may be read, at least three seconds.) In the



30 years ago

the stiffly posed portraits of Uncle Hiram, his face surrounded by a mass of hirsute vegetation, Aunt Hepzibah in her well padded armor and little Jane in pinafore and braids were placed for preservation in the secure, staunch and padlocked family album. But in spite of the utmost precaution, these interesting memories of the family dimmed and faded and, in time, Uncle Hiram's beard became a mere reflection of its former glory . . . Life's golden moments, as depicted on 16mm. film, are capable and worthy of a preservation which the old family album never afforded . . . Subjected to quick changes of temperature or insufficient humidity, film will dry out—will lose its pliability and freshness—will become brittle and crack . . . Preserve these sparkling memories of your children's happy play, of jolly hours at sports and games in **FILMADOR** which conserves the moisture content of your film, preserves its pliability and protects it against sudden changes of temperature. Filmador is a scientifically constructed film humidor, consisting of two heavy aluminum containers, one within the other, with a half-inch dead air space in between. The inner container is humidified and accommodates three 400-foot reels of 16mm. film.

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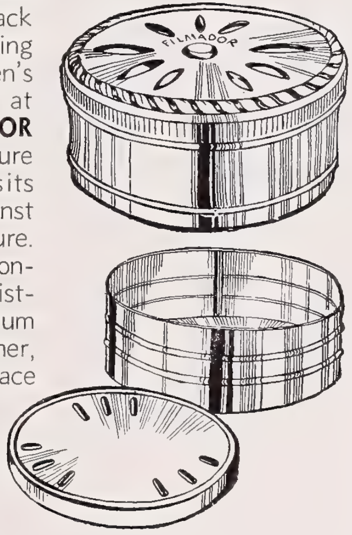

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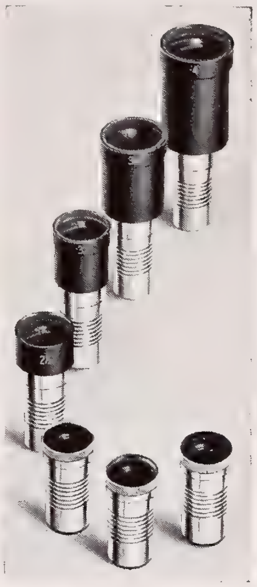

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next scene, the banker's wife hands a plate to one of the children who passes it to the father, the camera following the movement if necessary. (The camera is set from ten to fifteen feet away so that all of the action will be in the finder. This scene should run four feet.) Next, a closeup view shows the plate and the egg. The banker's hand takes up the egg, turns it over and one reads, lettered on the egg, *Price Three Cents.* The banker breaks egg on edge of egg cup. (The camera is set at from three to five feet and this scene should run four feet. Observe the same caution about lettering and keeping egg still long enough for lettering to be read.) In this connection, it would be well to experiment, in advance, with a closeup of the lettered orange and egg to see whether normal sized articles will make the lettering readable with the particular lens that is used. It is possible to get large rubber oranges and rubber eggs from toy stores or, from candy stores, one may get large candy oranges and eggs. If the oversized articles are used, there should be a separate closeup of the articles only to show the lettering, and the hands should not appear in these closeups at all. Normal sized orange and egg would be used for the peeling and breaking action. If oversized articles are used, the footage must be increased to enable special closeup views to be taken.

In the next scene, the banker takes a pencil from his pocket and signs a paper which his wife gives him and which he gives back to her. He nods and smiles. (The camera is set at about ten feet away and this scene runs three feet.) Next comes a closeup view of the paper on which one reads, *I owe for one breakfast—family rate—fifty cents,* and signed by the initials of the banker. (This can be a regular title on a title card and can be made after the film is completed.) In the next scene, the banker kisses his wife and walks out of the scene. (Camera is set about ten feet from the action and scene runs four feet, possibly less.)

The next scene is in late afternoon. The family is gathered on the front porch. One of the children waves his hand. The wife, who has been sewing, looks up, waves her hand and smiles. All go down toward the front gate. (Camera is about thirty feet away and follows the movement toward the gate, if this is necessary. This runs about five feet.) In the next scene the banker is seen on the walk coming toward his front gate. He stops to look at a tree or flower. (Camera is about fifty feet away and scene runs three feet.) The banker pulls a handkerchief out of his pocket and a sheaf of bills falls out on the walk, but he does not notice that they fall. One of the children picks up the bills and hands them to him. (The camera is set up behind the banker and about ten to fifteen feet away. This scene runs four feet.) The banker takes the bills, pats the child on the head, counts out one or two bills and takes some change from his pocket, which he carefully counts over, and hands the bill and change to the child, with a smile. (Camera is set up ten feet away, in order to record all the action clearly. This scene runs from five to eight feet and is climaxed by a title—which can be prepared later—reading, *Remember, son, the legal rate is six percent,* after which the child is seen to jump up and down with joy.)

The last scene shows the banker at night, sitting near the radio on the top of which is a clock, large enough so that the dial may be seen to show 10:30. His wife sits opposite, nodding in her chair. The banker is listening with rapt attention to the radio. (The camera is set up about fifteen feet or twenty feet away to take in the whole scene. This should run about five feet and the banker should provide the action by nodding, turning the radio dials, etc.) A title (to be made later) is inserted reading, *And so Mr. Hardcash concludes his daily investor's talk over XCG.* The banker rises, yawns, winds clock, goes over and gently shakes his wife's shoulder. She starts, wakens and rises. They go toward the door arm in arm, or his arm around her waist. They stop. He kisses her and both yawn afterward. They move slowly toward the door and, as they go out, the banker's hand clips off the lights. (Camera is set about fifteen to twenty feet away and this scene uses about six feet of film.)

## Winter additions

[Continued from page 479]

Appropriate backgrounds for the titles can either be set up on the table top and photographed with a still camera or double exposed with the movie camera. Excellent methods of titling technique have been explained in numerous articles published in previous numbers of Movie Makers. Properties used in the picture action can be posed in still life studies for title backgrounds in endless variety. Photographs, postcards, roto cuts, line drawings or cuts in keeping with the subject are usually easy to obtain.

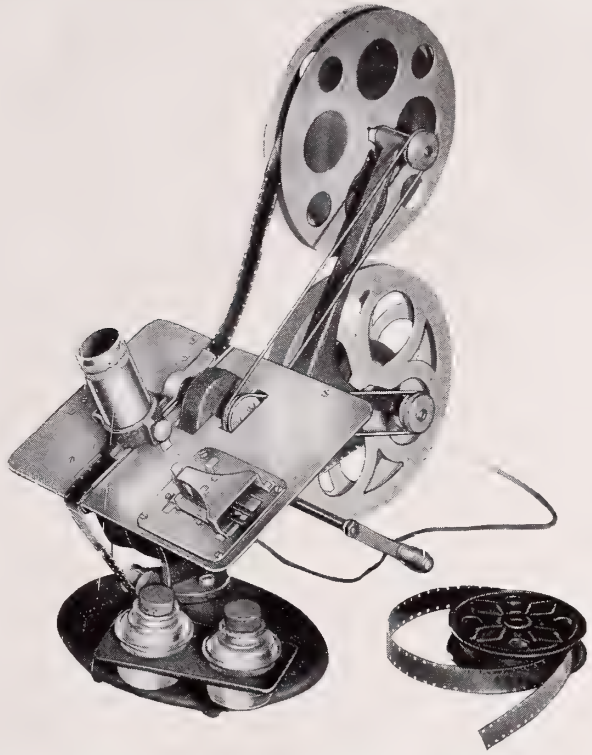
*Where* is especially important in travel and vacation films, for the average person's geographical knowledge is sometimes limited. One may use maps and liven them with snappy animation of a moving car, train, boat or plane as the case may require. Outline maps can be purchased but, usually, even these are too slender in their lines and the salient features and locations must be reinforced by heavy lining with India ink. Maps suitable for reproduction can be made in a few minutes by laying a piece of tracing paper over an ordinary map and tracing the principal boundaries with a ball pointed pen or a lettering brush. If the location is a distant one, two or three maps in succession, each on a larger scale, may be used. The first of the series must include enough territory to show both *here* and *there*. A rectangle inscribed about *there* indicates the space covered on the large scale map following. If this second map does not show the visited place on a large enough plan, a third may be needed to orient the featured scenes of the picture.

For instance, a New Yorker makes *Tuna Fishing In Lower California*. The first map shows the United States and Mexico and includes a small rectangle surrounding San Diego and Lower California. A train quickly spans the continent to San Diego along his travel route, then an enlarged map appears showing San Diego and Lower California. On this map is another rectangle covering the extent of the fishing grounds off Lower California. If embarkation took place at San Diego, these scenes may be shown before cutting to the large scale map of the fishing grounds. The large scale map might be a pictorial one showing *Record tuna here*, *Sting ray*, etc., thus locating catches included in the film.

Now for *why*, the fifth cardinal point, but the most important. Usually the reason for a picture is its interest for the spectator. Continuing with the example of the New Yorker's tuna fishing expedition, he finds on his return home that he has paid more attention to fishing than picture taking and that the picture would be much improved with added scenes and closeups. If another camera enthusiast accompanied him, he is in luck. Duplicate film strips can be made and exchanged, complementing the deficiencies of each picture. If there was no other movie maker on the trip, the gaps in continuity may be filled in by "faking" closeups against the neutral backgrounds.

Missing details of tackle, bait and gear yield wonderful close views that may be spliced in at the proper place in the reel. They will vastly increase the interest of the picture without the spectator having a suspicion that the distant scene was taken three thousand miles away from its accompanying closeup.

Flash inserts of illustrations of specimens of the kinds of fish encountered can be copied from travel magazines and piscatorial books. Souvenirs and trophies brought back from the expedition may be worked into additional scenes. A commercial film of old Mexico may yield pictures of native types that are as true to the locale of the picture as any the filmer might have taken, himself, but failed to do.



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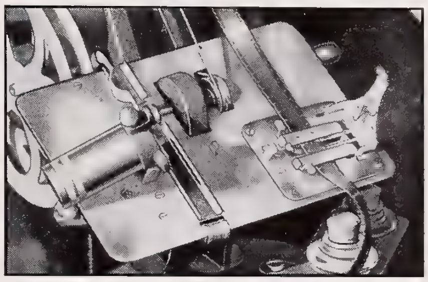

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## The clinic

[Continued from page 480]

one hundredth of a second, there was developed the Kirby "Two-Eyed' camera. This camera makes use of 16mm. film as the recording medium and one of its "eyes," or lenses, records the actual image of the racer crossing the finish line, while the other simultaneously images a special chronometer dial on the film. This dial is divided into three parts and registers minutes, seconds and hundredths of seconds. The recording camera is started automatically at the sound of the starter's gun and the film, traveling at 128 frames a second, records the finish of the race as well. Inasmuch as the exact split second time of any particular finish is photographed on the film alongside the picture of the event, a permanent and accurate record of the race is secured.

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Kirby Camera's "double eye" catches instant of finish

**Projector aids ■** Interesting and handy adaptations for a well known projector have been developed by William J. Grace, ACL. To make the projector more flexible in handling he has devised a tripod socket which is fitted to the base of the machine. In this way he provides a means of using any tripod as a stand for projection. A saving of time and space is the result. A second addition is the grouping of controls on the right side of the projector. Two switches are mounted on the side of the base, one for the lamp and the other for the motor. These provide refinements found only in the more expensive types of 16mm. projectors. Mr. Grace states he will be glad to furnish details of this, or other adaptations, to readers of Movie Makers.

William J. Grace, ACL

Tripod mounted Kodascope has motor and light control

**Stunt of the month ■** The problem of using a tripod with a telephoto lens is one of great importance when filming a football game from the stands. Ordinary types of tripods being out of the question except in very favorable locations, some makeshift becomes necessary. The humble broomstick may be called into action. Procure one about three feet in length. Attach a cup shaped, rubber crutch foot to one end to prevent it from slipping. For the other end, it is necessary to plan some means to hold the camera firmly. A simple method of doing this is to get a piece of brass tubing about three or four inches long and of an inside diameter which will slip snugly over the stick. Cut a brass disc which will cover one end. In the center of this disc drill a hole and insert a bolt which has the same thread as the tripod socket on your camera. The head of this bolt should be soldered to the disc and the disc soldered over the end of the tube. This forms a cap which may be placed over the end of the stick and fastened, to prevent it from turning, by one or two small wood screws through holes in the tube. A further refinement can be had by fastening a crosspiece to the broomstick at such a height that it may be braced by the knees when the stick is placed upright between them. It should pass under the knees so that part of the weight of the legs will rest

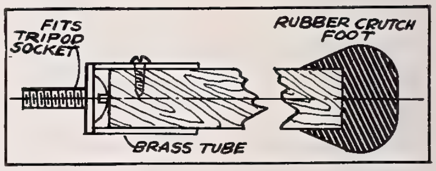

Diagram for construction of a home made unipod on it. Thus, there will be had a rock steady camera support which will not take up any more room than does the cameraman, himself, and will leave both hands free to manipulate the camera. A detachable "panoram" and tilting tripod head may be secured and attached to the upper end of the stick to provide the complete "unipod".—Frederick G. Beach, ACL.

## Autumn situations

[Continued from page 482]

of the autumn films. When shooting sunsets, use a filter but if a filter is not available do not let that prevent you from making the scene. Though sunsets are highly colored, the play of light on the clouds is primarily an intensity effect and can be satisfactorily filmed by using the smallest stop—in other words, correctly exposing for the high intensity in the sky.

There is nothing so prominent in November as the turkey. While hiking in the country, endeavor to obtain a shot of a live turkey strutting in the barnyard. You can find a place for it in your continuity of the Thanksgiving dinner, especially so if you can inveigle someone to chase the bird, hatchet in hand. In making interiors during the day, too often amateur movie makers use daylight in conjunction with artificial lights. It is much better to pull down the shades and work with the artificial light exclusively because otherwise it is difficult to balance the illumination. For interiors use the wider angle lenses instead of trying to crowd everyone into a small area. Do not forget in filming the Thanksgiving meal that you can be in the picture too if you use a remote control.

The fall is the last chance this season to make those shots in town that you have been thinking of all summer. Try for unusual viewpoints when shooting familiar scenes and remember that at different times of the day a given scene will present an entirely different aspect. Watch for sunlight and shadow to make a commonplace shot more interesting. In your journey to the office in the morning you pass a hundred good possibilities for picture making. At lunch time you see the same streets and buildings but during this period some scenes are better while others are inferior. Then at five o'clock you will find still other viewpoints. With a little study these familiar sights and places will result in some excellent pictures. Perhaps the lunch time shots of the street can be improved by using a haze filter to lend more atmosphere. Or harsh contrasts may be reduced advantageously by using a soft focus lens or diffusion disc. In narrow city streets, make use of the wide angle lens. When shooting the tops of modern office buildings, use the tele-

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photo and, late in the day, use deep yellow or red filters with "pan" film to make the buildings stand out against a dark sky. Great white puffs of clouds filmed with a red filter for over correction will add to a shot of a building silhouetted against the sky. Earlier in the day, use a somewhat lighter filter so that the sky will be reproduced in its correct value.

## Amateur clubs

[Continued from page 481]

**Sincere** ■ In Greenwich, Conn., the premiere screening has been given *The Immigrant*, an unusually touching, one reel amateur film story made during the summer months by a production group working under the direction of H. B. Vanderhoef, jr., ACL. Well planned in advance, the picture offers nice examples of effective moving camera work and of the use of symbolic closeups to heighten the drama, as it tells the simple story of an immigrant serving girl seeking a position. Mr. Vanderhoef, jr., photographed as well as directed the piece, while leading parts were played by Mrs. Philip Hofer, Katherine Thatcher, G. M. Heckscher, jr., A. Hecksher, II, Jack Thatcher and H. B. Vanderhoef.

**Bergen county** ■ Officers for this year in the Bergen County Cine Club, at Englewood, N. J., will be P. F. Capaldo, president; Sherman MacGregory, ACL, vicepresident; Mark A. Borgatta, treasurer; Helen Burke, secretary. Mr. Borgatta serves also as chairman of the scenario committee, with Lloyd Hughes chairman of membership and John H. Wood, ACL, in charge of programs. At a recent meeting, *The Fall Of The House Of Usher* and *Why Be A Wallflower?* were screened from the League Club Library.

**Improvisation** ■ That it's an ill wind which blows nobody good is proved again in the experience of Elton Fox, director of *Reward*, recently completed production of the Greater Oakland Motion Picture Club. A street crowd was needed for the climactic scenes of a bank holdup but, as the bank was in the business section and the production set for Sunday morning, there just wasn't any crowd on hand. In his own words, Mr. Fox tells how he got one: "I hastened to the Broadway of our fair city, greeted two somewhat dilapidated gentlemen and asked them would they like to make two bits very easily. They unanimously agreed and also recommended a friend who was standing on an opposite corner. This made a good beginning and, as the trio followed me in the direction of our bank location, I gathered in five others, this time without reference to the two bits. Well, to make a short story shorter, my group increased as does the snowball, so that by the time the bank was reached all that was required was a rehearsal and camera, action!" Thus the production was finished, everybody had a lot of fun and three tramps got a quarter each. The Oakland club has resumed dinner meetings for the winter season, at the first of which there was screened a seven reel travelog, *Westward To Cathay*, by C. P. Derolzheimer.

**Manheim again** ■ The Paramount Movie Club, in Manheim, Pa., has renewed its production activities with work on *The Black Phantom*, a mystery thriller which will run 1000 feet, 35mm. Based on a Frankenstein theme, the story was written and will be directed and photographed by club president Richard Litzenberger, ACL, with John Nilan playing the phantom and other parts played by Ruth Haldeman, Harold Dunn, Mahlon Metzger and James and Howard Litzenberger.

**Neighborliness** ■ At a late meeting, the Richmond (Calif.) Camera Club was host to the members of the Greater Oakland Motion Picture Club and the combined group was addressed by Elton Fox on the do's and don'ts of filming a scenario. In appreciation, Mr. Fox was elected as honorary director and photoplay adviser to the Richmond club.

**Candida elects** ■ Officers for the coming year of the Candida Cinema Club, in East Boston, Mass., will be Joseph Marino, reelected president; Joseph C. Brimmer, vicepresident; Maurice Saxon, treasurer. *The Lugger*, from the League Club Library, was screened at a recent meeting when three new members were added to the roll.

## British amateurs

**Racing car** ■ The Manchester Film Society is now in production on *An Amateur Ace*, a film of racing cars and racing drivers which will be distinguished by the entire absence of conventional love interest, according to the report of secretary Peter Le Neve Foster, ACL. Unusual fidelity will be lent to the film though the use of a genuine racing car capable of a speed in excess of 115 miles an hour, a valuable property which has been made available by H. L. Ollier, assistant cameraman of the production. Doreen Dent will play the leading feminine role, in a difficult assignment. A burlesque of the Cinderella theme, in which the players will wear modern dress, will follow the completion of *An Amateur Ace*.

The pumpkin will be replaced by a grapefruit and the coach and four by a rakish roadster. The prince will become a newspaper magnate and will turn the hunt for the wearer of the slipper into a circulation stunt for his paper. In the end, however, all ends happily in good fairy tale style.

**Screen best** ■ Organized for the promotion and appreciation of the motion picture as an art form, The Sub-Standard Film Society, in London, plans for an active and interesting year of programs. Notable among the films already presented have been *Brighton* and *Conway Falls*, by E. V. Read; *The Pool*, a cinematic study of that part of the Thames by S. Moir, president of the society; a short holiday film by B. Braun, club manager. Future screenings will include *Morocco*, by Rudolph Messel, and *Afterwards*, by veterans of English amateur filming, Terence Grenidge and Nora Pheil.

**Newcastle** ■ The Newcastle and District A. C. A. has resumed activities at a recent meeting with the consideration of an unusually comprehensive syllabus of the year's programs, which will feature the screening of two club films lately completed as well as the outstanding productions of other British societies. It is hoped that American amateur work may also be included in the circuit. Although a number of new members have been enrolled this fall, the society will welcome applications, which should be made to the secretary, H. Wood, in care of the Club department of the League.

**City film** ■ Working under the direction of Norman Wilson and Forsyth Hardy, the Edinburgh Film Guild is nearing completion in the production of a documentary film of the city. A spoken commentary will be added to enhance the historical points of interest. Mr. Hardy, film critic of the *Scotsman*, serves the Guild as vicepresident, with A. E. Haswell Miller as president, F. C. P. Maclauchlan, treasurer, J. C. H. Dunlop, films secretary, and Mr. Wilson, honorary secretary.

**Store show** ■ In collaboration with a large local store, the Bournemouth Film Club has just concluded a week's exhibition of amateur cinematography, at which there were presented the club's owns films, *Retribution, The Broken Swastika* and *Where Bournemouth Dances*, as well as outstanding productions from other English societies. At an earlier gathering, Alec W. Buckmaster and R. G. Torrens reported to their group on the inaugural meeting in London of the British Association of Amateur Cinematographers.

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# Closeups—What amateurs are doing

■ The lure of amateur movie making seems particularly strong for circus folk, according to a late report from the Victor Animatograph Corporation, Davenport, Iowa. Alfredo Codona, that ace of high trapeze artists with Ringling Brothers, Barnum & Bailey, has been making 16mm. movies for years in all parts of the world. His reels include countless pictures of his late wife and coworker in the circus, Lillian Leitzel; of the directors and leading players from *Tarzan*, in which Codona doubled for Johnny Weismuller in the tree swinging scenes, and of nearly every famous character under the big top. On one occasion, Codona even went through his flying act with a camera strapped to his chest. Hugo Zacchini, the chap whose idea of earning a living is to be shot from the mouth of a cannon two or three times a day, and Americus Yacopi, expert tumbler and only exponent of the quadruple flip, are other stars of the circus devoted to amateur cinematography.

Courtesy Victor Animatograph Corp.

Alfredo Codona, master of circus swings, is a veteran artist of amateur movies

■ Most any movie maker would look forward happily to the opportunity of getting a good film of the frigate *Constitution*, but this past summer Porter Varney, ACL, was particularly eager and expectant. It seems he knew someone who had arranged to get him on board for a solo inspection of the old battle wagon, a swell chance for plain and fancy filming, unimpeded by sightseeing crowds. Mr. Varney, who is not one to rush hastily into a job of this kind, attentively followed the guiding officers about, studying his subject and planning his film. Occasionally he snapped a still picture like the one below. Well, everything proved so fascinating, the officers so entertaining and their ward room luncheon so delicious that first thing he knew the "bosun" was piping up the anchor and not a foot had been shot. There was nothing for it then but to dash about filming like any tyro and nearly half of the hundred feet he did get were caught from a bobbing launch as the frigate stood out of the harbor. All in all Mr. Varney doesn't think much of it.

■ In Bombay, India, the first prize of an amateur filming contest, recently sponsored by the Agfa Photo Company for India, Burma and Ceylon, has been awarded to Dr. Nadir H. Cooper. In a letter to the League he graciously writes: "I think it (his success) has been due to a constant reading of Movie Makers for the last three years."

Main and mizzen of U. S. F. "Constitution," caught in a still but missed in the movie

Porter Varney, ACL

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## The ten best

Following its annual custom, Movie Makers will list in the December number its selection of the ten best amateur films of 1932. This selection is both simple and informal. During the year, many films come to the headquarters of the Amateur Cinema League for comment and criticism, for editing and titling suggestions or for aid in some particular filming problem. Most of these films come, of course, from League members; club productions are also included, as the League's club service offers film reviewing as a part of its club aid. A few come from movie makers, not League members, to whom the League gives criticism of one film, as a sample of its member service.

The editorial staff of Movie Makers sees these films and selects its choice from among them for the "ten best." There are no rules governing this selection and no written system of evaluation is used, the choice being purely informal and representing the best judgment of the majority of our editorial staff, applied without rules or restrictions.

This annual listing is not, in any way, an Amateur Cinema League contest, which would have, of course, to be more formal and specific. It has, however, what Movie Makers believes is of very particular value and that is a natural and unstudied choice of the best amateur films from among the many good ones. More films come to the League offices for critical appraisal than to any other place—the processing stations see more but do not give them a detailed examination, except for processing quality—and it takes an exceptionally fine amateur reel to inspire that degree of interest in the editors of Movie Makers that would mark the film out for this listing. Also these films are not contest films but represent the ordinary run of unselfconscious amateur work.

This annual listing is, then, a selection from the largest reviewable group of amateur films in the world and from films made not for contest purposes. Amateurs who secure a place in it may be justifiably proud, because their product has been singled out from that of thousands of the best of the world's amateurs.

## Using lights indoors

[Continued from page 483]

front of the lamp at a safe distance from the bulb itself. The heat will be found very intense and care should be taken not to place the diffuser too close to the bulb. For more complete diffusion, ordinary draftsman's tracing cloth can be utilized. This will cut down the exposure slightly but will make the

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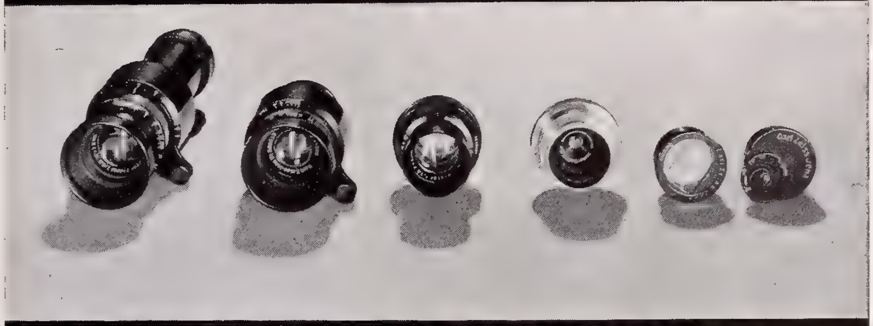

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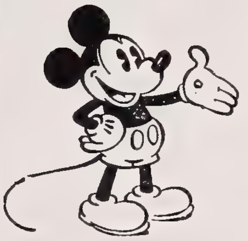

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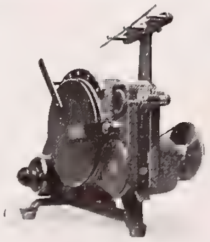

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light softer and more pleasing. Such devices are not necessary when using the Photoflood lamps as they are frosted on the inside and give a softer light than the clear bulbs.

After finding that the photography of a single subject is not as difficult as he thought, the amateur may begin planning to include several people in the picture. A simple set up of this type is the filming of three or four persons on a davenport or grouped around a chair. The same general principles apply in this type of work as in the preceding ones. In diagram 3 on this page will be seen an average arrangement of lights. With this set up the exposure will be $f/2.5$ to $f/2.8$ with supersensitive and $f/1.9$ with ordinary panchromatic. In placing the subjects, be sure that no confusing shadows are allowed to fall on the faces of the people in the group. Since several persons will be in the field there will be many more shadows with which to contend. Watch for distorted shadows on the background and reflection of light from pictures or mirrors. If anyone is wearing glasses, be sure that these do not catch the light and cause it to shine into the lens. The fact that the camera will often make the objects in the foreground appear large in relation to the rest of the scene not infrequently spoils the picture. Care should be taken to see that the legs of the subjects do not extend into the foreground of the picture so as to form too prominent a part. It is better to have the camera tilted slightly downward from a level a bit higher than the heads of the subjects. Here, more than in the preceding set ups, attention should be paid to the camera angle, that is, the angle from which the picture is to be taken. It always looks very "stagy" to have the camera directly in front of a divan with people looking very stiff and aware of the fact they are having their picture taken. By placing the camera so that some natural action may be included, a much more pleasing picture will result. Be careful in arranging the people in the scene and choosing the camera viewpoint so that the faces of none of the subjects will be hidden behind others. A little planning and study will be well rewarded by a smooth and pleasing presentation of the group when the film is screened.

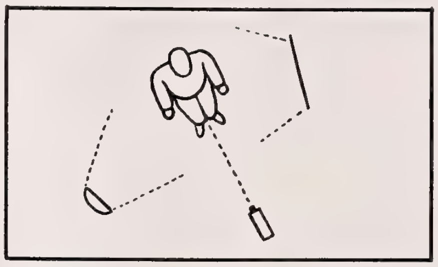

Diagram 1.

Reflector lightens shadows

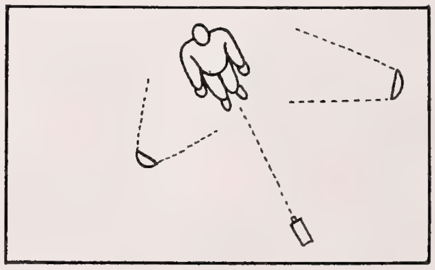

Diagram 2.

A placement of two lights

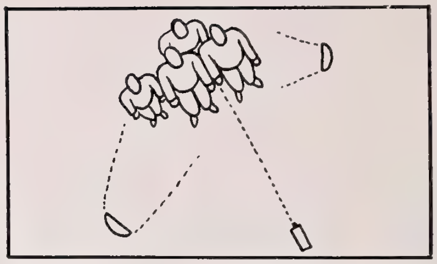

Diagram 3.

Set up for scene of group

The mechanical features of filming by artificial light are very simple but important. When using Photoflood lamps it is well to turn them off when not actually in use. This will lengthen the life of the lamp and keep it from heating the reflector too much. This applies also to the five hundred watt lamp, particularly when diffusing cloth is used. Cloth or paper, when allowed to come in contact with these bulbs for a few seconds, will smoke and char disagreeably if the bulb has been in use for a minute or more. The cords used with lighting units should be strong and durable. The ordinary silk covered cord, as used for bridge lamps and the like, is not usually heavy enough for use with lamps of a higher wattage. The best kind to use is rubber covered wire with good serviceable plugs for the connections.

Lighting of this simple nature will not be found difficult and, after the amateur has mastered it, he will find himself experimenting with the more advanced types as a matter of course. To be able to take satisfactory indoor pictures with a minimum of equipment is within the capability of every movie camera owner.

## New ones for winter

[Continued from page 484]

will place the light where it is wanted.

"Shaking up a few" is the subject of one indoor shot, the mixing, the agitation, the pouring and the return of the glass for "just one more." There is almost as much poetry—though less stimulation—in tossing up a salad, provided an attractive bowl be used and the process angled instead of being taken all from a single set up.

There is no limit to the stories which can be told with detached features. For instance, an opening shot shows the feet of a man and a girl standing on a rug. The masculine boots advance while the feminine pumps retreat. Boots show eagerness, the pumps diffidence. Boots turn to go. Pumps follow, but only a few steps, when boots turn and pumps go on tiptoe for an ecstatic salute. Call it *The Kiss* if you can think of no better title.

Along the same lines is a good night picture shot through the banisters against a section of the stairway. Swing to the hall clock which shows eight. Baby bootees patter up to bed with Mother's in the background. Nine o'clock and Jimmy crawls up, pausing to appeal from the maternal mandate. At ten, sister Susie follows and at eleven Mother goes up, followed by Father and the light fades, shut off from the upstairs switch.

This can be elaborated. Cut in a closeup of the book Jimmy is reading. A maternal hand closes the volume. The pudgier fist reopens it. "Just to the end of the chapter." The book is closed again, and we see James's feet on the stairway. In the same way, Susie is at the piano and, just before the final shot, Father's hands test the front door lock for the last nightly precaution. That will give the general idea.

One or two of these will be plenty, but there are scores of home dramas. Perhaps a candy pull. The party adjourns to the parlor to let the candy cool. Jimmy, in his pyjamas, comes to help himself. Mother discovers the empty space on the plate and goes to interview Jim who vainly pretends sleep. He has to waken, but he can only shake his head in a negative. His teeth are wedged into the sticky mess. And just for that he has to brush his teeth all over again.

The family pets will come in useful as models if you have patience, but it does take patience. You can't talk dog or cat language, but you can either avail yourself of what they will do or you can trick them into doing what you want. One enthusiast wanted the cat to watch at a rat hole. The cat was not interested and would do everything but. The next evening he shook part of a package of catnip down the hole and the cat "trooped" like a veteran player.

Trick stuff is often too much like work, but there are some stunts which do not involve much labor. A room with folding doors can be used for a black art sequence. All light is cut off in the room on which the doors open. White clad performers with powdered hair can be made to appear or disappear by the simple procedure of removing or replacing a black cloth, the person handling the cloth being clothed entirely

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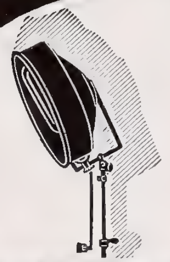

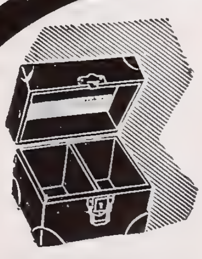

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FOTOLITES range in price from $1.25 to $16.

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Lockrite, instant on attachment for Panrite $3.00

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5 Reel Case $5.00 10 Reel Case $6.50
20 Reel Case $9.00

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**$7.50 and up**

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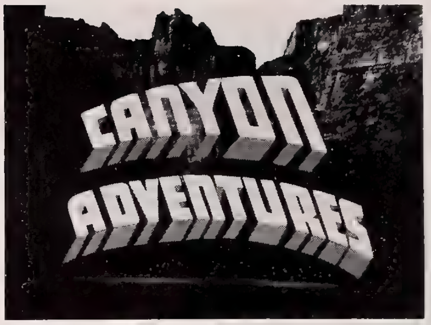
in black with a gauze mask. It may take a little practice to get the effect just right, but you can perform amazing decapitations and the like. It's good fun, anyhow.

It is not possible to do more than scratch the surface in a single article but, now the surface has been scratched, dig under and see what you can find.

## Editing neatly

[Continued from page 485]

capital T is placed in the lower right hand corner of the tag bearing figure 18 and the description of the scene. The wording of the title is then printed with pencil on the back of the tag. There is enough space on the tags so that almost any title will fit without difficulty. If an unusually long title is to be used, a blank tag may be placed under the first and the title written thereon. Since a pencil is used for all markings, the tags may be used a number of times by erasing the written matter.



Charles J. Belden, ACL

Ralph R. Eno, ACL, offers this lettering for title background. See page 488

The film, itself, is now ready for rearrangement. As the order of the tags on the board represents the order of the scenes in the film after it has been rearranged into its final form, the balance of the work may be carried out by conventional methods. The film, which previously had been projected for the purpose of describing the scenes on the tags, is rewound. The cutting of the scenes from the film may be done either with the aid of the projector, a rewinder equipped with a magnifying glass so arranged that the pictures of individual frames are readily distinguishable or a viewing device in which the picture may be seen in motion. If a projector is used, the film is slowly screened but, instead of going on to the take up reel, it is allowed to drop from the lower sprocket into a basket or cloth arranged beneath the machine. The first scene is thrown on the screen after which it will emerge from the projector. As soon as it is believed that the scene is free of the mechanism, it is stopped, the film is examined and cut at the point where the next scene begins. It is desirable to have a light close to the projector so that the individual frames may be easily identified. A small magnifying glass will help in preventing eye strain and it will also aid in picking out faulty frames to be cut off. The section of film carrying the first scene is then wound in a small roll about an inch and a half in diameter, taking care to handle the film by its edges. A rewinder spindle on which is mounted a small wooden spool, provided with a slot for fastening the tip of the film, is helpful in forming the roll. To keep the roll from unwinding, a paper clip of the number 3 variety (about half an inch long) is slipped over the edges of the film so as to keep it tight. The roll is then placed on the hook indicated by the tag bearing index number 1. This tag, for example, may occupy hook 14. It is only necessary to refer to the numbers which are large enough to stand out conspicuously. In the manner just described, scene 2 is run through the projector, cut and hung on whichever hook bears tag 2 and so on. If the cutting has to be interrupted for several days, the rolls of film and tags in position on the board may be protected and secured by stretching long rubber bands across the board in such a way that the outer hooks in each row hold the loops of the elastic bands apart. A newspaper placed over the board will keep out dust.

When it is not necessary to change the order of three or four successive scenes, there is, of course, no need to cut the film unless defective frames are to be eliminated. The several scenes may be wound in one roll which is then hung on the last hook of the series. For instance, scenes 5, 6 and 7, if they do not have to be changed in order, are wound in one roll which is placed on hook 7.

The final splicing process, which is carried out in the conventional way, needs not be described. It is only necessary to state that the titles and scenes are spliced together in the order shown by their positions on the editing board.

## Editorial imperatives

[Continued from page 487]

might follow, in order, the medium shot of the bow and name, a long shot of the vessel, a medium shot along the side toward the gangway, the general near shots of passengers, the specific closeups of one's friends and the concluding and lengthening scenes of sailing. In a personal film, a sequence might be opened with a closeup of the hands of the subject—engaged in some significant activity, such as playing a musical instrument. Then would follow near view and medium shot.

Beyond these two standard ways of establishing coherence, we come to those finer phases of editing concerned with achieving just the right effect. As a magazine editor will change a word here or invert a sentence there, trying for a pleasant cadence, so a cine editor may trim a scene length or rearrange his cutting, toward a similar purpose. He may work for balance in his footages, both within each sequence and from one to the next, spacing several short scenes against a long one. He may use the unfailing vigor latent in contrast or comparison, so relating the sense of his sequences that they will say, "On the one hand . . . and on the other." He can guard against monotony by a pleasant varying of succeeding points of view, and as he refines down all of these he can strive for tempo. Accent may be gained by placing a scene first or last in its sequence, or more subtly by a sharp contrast in the relationship of a series of scenes. Acceleration of interest will follow successively nearer and shorter scenes. Deceleration will result as scenes draw away and lengthen. These and other schemes, varying with the material and with the purpose, add the final touch in editing, nicety of effect. Common sense first, clarity second, coherence third and right effect last, important in that order, are the simple steps in editing which bring us to the natural end of all movie making—intelligent, attractive and appreciated screening.

---

**FREE FILMS** ■ *These films, on 16, unless 35mm. is specified, are loaned free except for payment of postage. Requests should be addressed to the Amateur Cinema League, Inc., 105 W. 40th St., N. Y. C., and films desired mentioned by titles. Requests, on receipt, are forwarded to distributors who get in touch with applicants and make booking arrangements. Specific dates cannot be promised until the applicant hears from the distributor. Do not send postage with requests; when it is required, the distributor will notify the applicant. Of course, films should be returned postpaid. Some films are limited to groups, in which cases it is so stated in the reviews. In applying for films limited to groups, the type and probable size of the audience must be mentioned. Films are not available outside of the United States, unless so stated. Any amateur may apply for films reviewed as this service is not limited to Amateur Cinema League members.*

■ *Capping The Finest*, one reel, 16mm., filmed by Charles High Productions and reviewed through the courtesy of the Kerr Glass Manufacturing Corporation, is a teaching film showing the most modern methods of canning food as approved by the United States Department of Agriculture.

■ *From Sand To Suds*, one reel, 16mm., produced by the Frederick K. Rockett Company and reviewed through the courtesy of the Los Angeles Soap Company, shows the different steps in making soap and soap powder. This starts with views of the cocoanuts from the South Sea Islands and concludes with shots of the finished products. Distribution of this film is limited to states west of the Mississippi River.

■ *Pictorial Colorado*, one reel, 16 and 35mm., reviewed through the courtesy of Ray Bell Films, Inc., and produced for Modern Woodmen of America, depicts the outstanding scenic spots of this attractive state. This film is limited to group screening.

■ *Arizona*, one reel, 16 and 35mm., reviewed through the courtesy of the Goodyear Tire and Rubber Company, shows how Americans enjoy Arizona as a charming winter playground and will take one away from the cold of the north for fifteen delightful minutes.

## News of the industry

[Continued from page 489]

person or concern who sold him the print in question. This replacement will be made at no cost.

**Pathegrams-Gerke** ■ Frederic L. Gerke is now sole distributor in the United States for Pathegrams Film Library, a most important source of supply for 16mm. film libraries. Mr. Gerke, who will maintain headquarters at 45 West 45th Street, New York City, is offering a novel merchandising plan to one dealer in each city, whereby this dealer may handle Pathegrams exclusively. Interesting subjects in this well known library, comprising both sound and silent offerings, include Our Gang, Aesop's Fables, Snub Pollard, Grantland Rice Sportlights and Vagabond Adventures.

**Beacon** ■ An interesting, new type of small, portable reflector for use with the Photoflood lamp for making indoor movies is found in the Beacon Jr., offered by Klein and Goodman of 18 South Tenth Street, Philadelphia, Pa. Among the important features of this reflector are its facility of use either as a portable hand lamp or with tripod and its ability to cast the light at any angle at will. The stand is adaptable to single or multiple unit mounting and comes complete with nickeled tripod which may be extended to heights of from three to seven feet.

**One nine eight** ■ The popular little Cine-Kodak Eight makes its appearance this month with an $f/1.9$ lens equipment. This lens is quickly interchangeable with an $f/4.5$ one and one half inch telephoto. An attractive carrying case with room for the telephoto lens is supplied with this Cine-Kodak Eight Model 60. In adding this fast lens the Eight is equipped to compete with its larger brothers in ability to capture pictures under the most unfavorable conditions. As a fitting companion to the Model 60 camera the Eastman Kodak Company also announces a new Model 25 Kodascope Eight. This finely made machine

"BIG BOY"

He's just four—but he packs a wallop of laughs!

Here's a kid movie star who is almost as cute as your own youngsters. They'll love him, and so will you.

And then there is your favorite cartoon character, Felix, as well as 120 new short subjects—all the product of the famous Educational Film Exchange Studios.

The rental price is just 50c a reel at the dealers listed below (week end 75c, minimum rental $1.50).

DEALERS

PORTLAND J.F.Gould
LOWELL Donaldson's
BOSTON Eastman Kodak Stores
WORCESTER J. C. Freeman Co. L. B. Wheaton Co.
HARTFORD D. G. Stoughton Co. Harvey & Lewis Co.
SPRINGFIELD Harvey & Lewis Co.
PROVIDENCE Starkweather & Williams
BRISTOL Lee E. Paulmann
WATERBURY Curtis Art Company
NEW HAVEN Harvey & Lewis Co. Fritz & Hawley Co.
BRIDGEPORT Harvey & Lewis Co. Fritz & Hawley Co.
STAMFORD W. A. McClelland
NEW YORK CITY Abe Cohen's Exchange Herbert & Huesgen Co.
NEW ROCHELLE Artist's Photo Service
GREAT NECK Lovett Cinema Studio
ALBANY E. S. Baldwin
TROY A. M. Knowlson Co.
SCHENECTADY Lyon's
SYRACUSE Francis Hendricks Co.
BINGHAMTON A. S. Bump Co.
ROCHESTER Sibley, Lindsay & Curr
BUFFALO J. F. Adams Co. Buffalo Photo Material Co.
HEMPSTEAD Agnew's
NEWARK Schaeffer's
MONTCLAIR Madison's
SUMMIT Eastman Book Shop
MORRISTOWN Ajemian's
EAST ORANGE M. B. Ross, Inc.
PLAINFIELD Mortimer's
PHILADELPHIA McCallum Stores Williams, Brown & Earle
TRENTON Dwyer Bros. H. E. Thompson
SCRANTON *Home Movies Library
READING A. G. Bowers
LANCASTER Darmstaetter's
ALTOONA *Cohen's
PITTSBURGH Jos. Horne Co.
WILMINGTON Butler's
WASHINGTON Robbin's
INDIANAPOLIS The H. Lieber Co.
CLEVELAND The Halle Bros. Co.
CANTON Roth & Hug
MILWAUKEE *Eastman Kodak Stores
GRAND RAPIDS The Camera Shop
DAYTON Dayton Camera Shop
EVANSTON—OAK PARK Hattstrom & Sanders
TERRE HAUTE Snyder's Art Store
TOLEDO Franklin Printing Co.
COLUMBUS Don McAlister
CHICAGO Almer Coe & Co.
SPRINGFIELD The Camera Shop
CINCINNATI Huber Art Co.
DETROIT Eastman Kodak Stores
ST. LOUIS Erker Bros.
TUCSON *University of Arizona
SIOUX CITY Lynn's
DENVER Akin & Bagshaw
OMAHA J. G. Kretschmer
MINNEAPOLIS Auditorium Supply Co.

*Indicates features only.

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Uhler 16mm. Step Printer
FOR THE
Amateur or Professional
Motor Driven
400 ft. Capacity
12 Light Changes
Friction Take-Up
*A Guaranteed Printer at a Low Price*
Write for Descriptive Literature
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"Death Valley," 460 ft., $27.50
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Our interest in a client does not cease after we have sold him a camera, projector or roll of film. He is invited to bring his film in for free splicing and friendly advice. All movie makers are cordially invited to avail themselves of our service.
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*Camera Service*
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TOTAL ECLIPSE
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filmed in the TOTALITY ZONE,—dramatic,—beautiful,—awe-inspiring! See the "diamond ring",—totality,—shadows,—effects on animals, birds, —passing of the moon.
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will run on either A. C. or D. C., 100 to 150 volts. Unusual screen brilliance and great mechanical simplicity mark the Kodascope Eights. The 8mm. line now includes two cameras and three projectors which are designed to fit the needs of every amateur movie maker. With its low film cost and low initial price the Cine-Kodak Eight is fast becoming standard equipment for many new movie makers. The new prices, $79.50 for the Model 60 camera and $34.50 for the Model 25 projector, are well within the reach of the thrifty amateur.

**Bass book** ■ An attractive catalog, listing over three hundred and fifty 16mm. library subjects, has recently been issued by the Bass Camera Company, 179 West Madison Street, Chicago, Ill. Besides a large number of the most popular features of the professional screen there is a wide assortment of the best comedies obtainable. The Bass Camera Company will be glad to send any interested person a copy of this catalog.

**Kin-O-Lux II** ■ The interest aroused by the introduction of the Kin-O-Lux reversal film some months ago will now receive an added impetus by reason of the presentation of an improved film, Kin-O-Lux No. 2. The new emulsion is described as faster and more color sensitive. While not equal to panchromatic in speed or color rendition, the new Kin-O-Lux film gives improved results at only a slight increase in cost over Kin-O-Lux No. 1. The firm's address is 105 West 40th Street, New York City.

**Filmo Topics** ■ The October-November issue of *Filmo Topics*, of which the Bell & Howell Company of Chicago will send you a sample for the asking, offers much of interest. Articles on editing, the commercial use of motion pictures and movie makers' Christmas cards are among the timely topics covered in this very interesting issue.

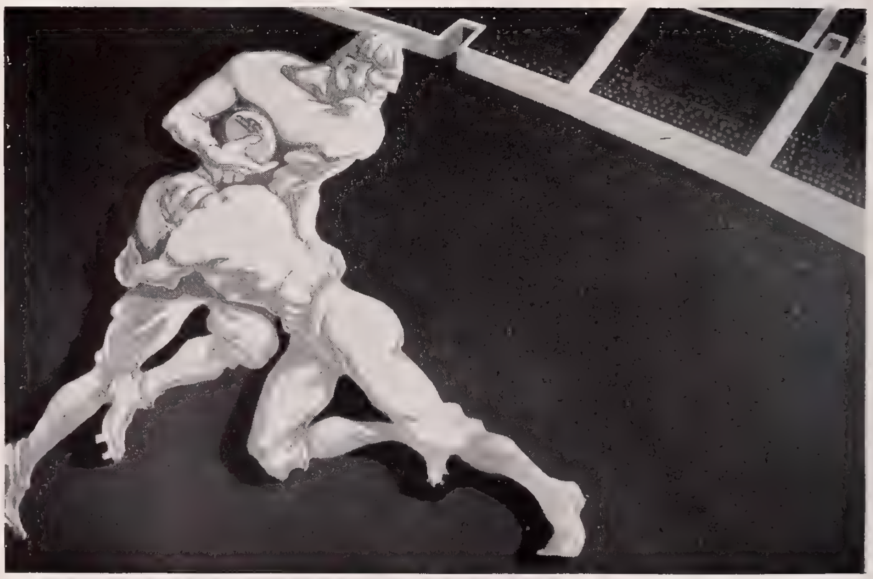
**Cine-Kodak News** ■ By writing to the Editor of Cine-Kodak News, Eastman Kodak Company, Rochester, New York, the interested movie maker may secure a copy of that very readable publication. Besides seasonal suggestions for the cameraman there are articles on subjects of interest in many other phases of movie work.

**Guilde serves** ■ The Art Title Guilde, 5519 Broadway, Chicago, has recently added a number of new border styles to their present line. Special borders for industrial films and other special decorations are now offered.

**Arri** ■ The already well established Arri line of printers is now being handled for the entire country by Fritz Reichel, 3915 West 3rd Street, Hollywood, Calif. Mr. Reichel will take over the Eastern agency for these printers from George F. Wild, formerly of Flushing, New York.

TEN
YARDS
TO-GO

Football title background with figures cut in wood by Earl H. Smith, ACL



**Practos Meter** ■ A new exposure meter introduced to American photographic enthusiasts by Burleigh Brooks, 127 W. 42nd Street, New York City, has recently been announced. Of the tubular type, it provides for both movie and still use with but few simple adjustments. A depth of focus table forms part of the meter. A unique feature of this handy little instrument is the "foolproof" method of reading. Little is left to the user's judgment for, when reading, three numbers are seen in the field. One becomes invisible, the next barely discernible and the third easily read. Compensation for the use of filters and various makes of film forms a part of the setting. A neat leather case with sliding catch fastener is furnished.

**DeBrie reduces** ■ Following the recent introduction of the new 8mm. motion picture apparatus, the firm of André DeBrie of Paris has developed a new optical printer for transferring 35mm. images to 8mm. In this machine, "double eight" or special 16mm. film is used just as in the 8mm. camera. The film is then split after two rows of images have been exposed and developed. The famous firm of André DeBrie is now established in the United States as André DeBrie of America, Inc., with headquarters at 115 West 45th St., New York City. Increasing use of substandard film is met by the company's small developing machine and by a new precision perforating machine for 8mm.

**Uhler printer** ■ A well made, easily operated step printer for 16mm. film is now marketed by Louis S. Uhler, 3422 Howard St., Detroit, Mich. A feature of this machine, not usually found in those of lower price, is the fact that it has two take up spindles. These are belt driven and will serve to keep the film clean and to lessen the danger of scratching, which is present when the film is allowed to run free. A handy rheostat allows the use of twelve light changes. Double claws, cam and eccentric intermittent and adjustable frame line are all features of this sturdy outfit.

**New lab.** ■ The organization of a laboratory devoted particularly to the processing of 16mm. negative and positive film is announced this month by officials of the Major Film Laboratories, 120-122 West 41st St., New York City. Inspection of the new laboratory revealed complete, efficiently arranged, modern equipment for the production of 16mm. positive prints in any quantity. Heading the enterprise are Major Thomas W. Evans and Charles J. Hirliman, both successful figures in the industry for

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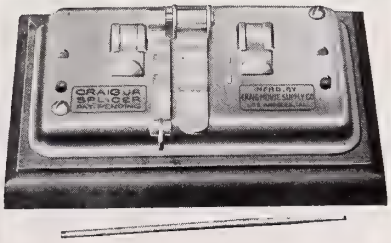
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A complete editing unit consisting of Craig Jr. Splicer, free running post and Thalhammer Silent Rewinder mounted on long board.

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HAND LETTERED TITLES
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Send in your reel (any size) for editing together with $10, a special price for limited time only. You will receive free a hand-lettered title assembly spliced in to introduce your film. This consists of a set of high-grade, double-exposed, hand-lettered titles with appropriate backgrounds and complete with fades and dissolves. Include copy for three main titles.

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Dear Sir:
Enclosed please find $1.00 and copy for 4 titles. None of these titles contains more than 8 words.

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*America's Pioneer (16mm.) Art Title Builder and Film Editor, Charter Member ACL*
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# AROUND THE WORLD WITH MOVIE MAKERS

**An International List Of The Dealers Who Carry This Magazine — VISIT THEM!**

## UNITED STATES

### ARIZONA

Tucson: T. Ed. Litt, Cor. Congress & Stone.

### CALIFORNIA

Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
J. F. Hink & Son, Shattuck & Kittredge.
Beverly Hills: Bob Robinson Home Movies, 417 N. Beverly Drive.
East San Diego: Bluebird Camera Shop, 4236 University Ave.
Fresno: Potter Drug Co., 1112 Fulton St.
Glendale: Kug-Art Photo Service, 507 W. Colorado Blvd.
Hollywood: Bell & Howell Co., 716 N. LaBrea Ave.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Hollywood Camera Shop, 1442 N. Highland Ave.
Hollywood Citizen, 6366 Hollywood Blvd.
***HOLLYWOOD FILM ENTERPRISES, INC.***, 6058 Sunset Blvd.
Huntington Park: Huntington Park Camera Shop, 6508 Pacific Blvd.
Huntington Park Pharmacy, 6101 S. Pacific Blvd.
Long Beach: Winstead Bros. Inc., 244 Pine Ave.
Los Angeles: Billy Burke Home Movies, 5372 Wilshire Blvd.
Eastman Kodak Stores, Inc., 643 S. Hill St.
Educational Project-O Film Co., 317 N. Fairfax.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
Schwabacher-Frey Stationery Co., Box 1347, Arc. Annex.
Tappenbeck & Culver, 10958 Weyburn Ave., Westwood Village.
Wilshire Personal Movie Co., 3150 Wilshire Blvd.
Monrovia: Cliff's Photo Art Shop.
Oakland: Adams & Co., 380 14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Palo Alto: David Keeble.
Pasadena: F. W. Reed Co., 176 E. Colorado St.
Richmond: La Moine Drug Co., 900 Mac Donald Ave.
Riverside: F. W. Twogood, 700 Main St.
Sacramento: Frank McDougal, 1017 10th St.
San Bernardino: Steele's Photo Service, 370 D St.
San Diego: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth St.
Victor Doyle, 1224 Fifth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
San Francisco: Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
Phil Lasher, Ltd., 254 Sutter St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
***SHERMAN, CLAY & CO.***, Kearny and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
San Jose: Webb's Photo Supply Store, 66 S. First St.
San Rafael: Webb & Rogers, 4th and B Sts.
Santa Ana: Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Camera Shop, 800 State St.
Santa Monica: Bertholf Photo Finishng, 1456 Third St.
Stockton: Logan Studios, 20 N. San Joaquin St.
Peffer Music Co., 40 S. California St.
West Hollywood: Richter's Photo Service, 7915 Santa Monica Blvd.
Whittier: Maxwell C. Peel, 226 E. Philadelphia.

### COLORADO

Denver: Eastman Kodak Stores, Inc., 626-16 St.
Haanstad's Camera Shop, 404-16th St.

### CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Danbury: Heim's Music Store, Inc., 221 Main St.
Hartford: Harrison Harries, 255 Franklin Ave.
Harvey & Lewis Co., 852 Main St.
Watkins Bros., Inc., 241 Asylum St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Eugene F. Clark Book Shop, 343 Elm St.
Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Norwich: Cranston Co., 25 Broadway.
Waterbury: Curtis Art Co., 65 W. Main St.

### DELAWARE

New Castle: E. Challenger & Son.
Wilmington: Butler's, Inc., 415 Market St.
Frost Bros., duPont Bldg.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

### DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607-14th St., N. W.
Fuller & d'Albert, Inc., 815-10th St., N. W.
Robbin's, National Press Bldg., 529-14th St., N. W., opposite Willard Hotel.

### FLORIDA

Clearwater: Courtesy Cigar Store, Post Office Arcade.
Jacksonville: McDaniel Gift Shop, 21 W. Forsyth St.
Miami: Miami Photo Supply Co., 31 S. E. First Ave.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.

### GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

### IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Pocatello: Cook Drug Co., 333 W. Center St.

### ILLINOIS

Chicago: Associated Film Libraries, Inc., Suite 224, State-Lake Bldg., 190 N. State St.
***BASS CAMERA CO., INC.***, 179 W. Madison St..
***CENTRAL CAMERA CO.***, 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 So. La Salle St.
105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Ideal Pictures Corp., 26 E. 8th St.
Lyon & Healy, Inc., Wabash Ave. at Jackson Blvd.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 37 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 918 Irving Park Blvd.
***WOLK CAMERA CO.***, Opp. Post Office, 219 S. Dearborn St.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Highland Park: Hattstrom & Sanders, Inc., 391 Central Ave.
Moline: Seaholms Kodak Headquarters, 1507 Fifth Ave.
Oak Park: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
Rockford: Johnson Photo Shop, 316 E. State St.
Springfield: Camera Shop, 320 S. 5th St.

### INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
Frankfort: Pathex Agency, 206 E. Walnut St.
Indianapolis: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
South Bend: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
Terre Haute: Snyder's Art Store, 21 S. 7th St.

### IOWA

Burlington: Sutter Drug Co., 3rd & Jefferson Sts.
Cedar Rapids: Camera Shop, 220 Third Ave.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Lynn's Photo Finishing Inc., 421 Sixth St.
Waterloo: Macks Photo Shop, 225 W. 5th St.
Seehawk Camera Shop-Studio, 189 W. 4th St.

### KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Lawrence Ave.

### KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

### LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

### MAINE

Auburn: Wells Sporting Goods Co., 52-54 Court St.
Bangor: Francis A. Frawley, 104 Main St.
Portland: Bicknell Photo Service, Inc., 43 Exchange St.

### MARYLAND

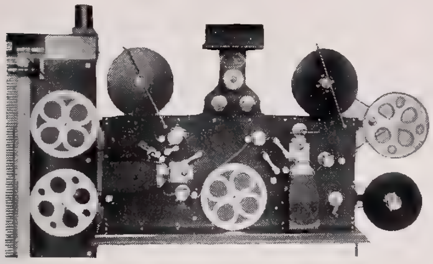
Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

### MASSACHUSETTS

Boston: Boston Camera Exchange, 44 Bromfield St.
James W. Brine Co., 92 Summer St.
Cinecraft Co. of New England, 80 Boylston St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
Cambridge: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Lowell: Donaldson's, 75 Merrimack St.
Lynn: Moehring's, Inc., 490 Washington St.
New Bedford: J. Arnold Wright, 7 S. 6th St.
Pittsfield: E. C. Kilian. 411 North St.
Salem: Pitman Movie Service, 45 Summit Ave.
Ernest L. Vent Motion Picture Service, 53 Washington St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

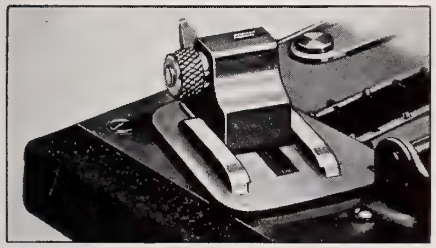
*(Continued on page 512)*

over twenty years. Associated with these is A. F. Bernadac, whose long experience in practically every branch of the motion picture industry, both in 16mm. and in 35mm., will be of undoubted value in making the enterprise a success.



Major Laboratories' modern equipment includes latest Depue 16mm. sound printer

**Navilio** ■ An interesting sound on disc. 16mm. exchange library is placed at the disposal of amateurs this month by J. Navilio, 1757 Broadway, Brooklyn, New York. A complete list of subjects in this popular sound and silent library will be sent on request.



New B & H Dry Scraper, an aid to permanent splicing

**Foto Clear** ■ This is a new reversal film of the slower, less expensive type, marketed by Art Movie Service, 44 West 33rd Street, Bayonne, N. J. The price includes processing and amateurs will find it satisfactory for many purposes.

**Old English** ■ The handy metal letters manufactured by H. W. Knight and Sons of Seneca Falls, New York, are being offered now in an Old English style of type. These letters come in black or white finishes and their thickness enables them to be used with cross lighting for shadow effects. Other types are also available.

**Jottings** ■ An improved type of sound track is noted in a film clipping from one of their new sound on 16mm. releases sent us by the Burton Holmes Lectures, Inc. This track is of the "V" type, which is the latest, noiseless, double modulation method of sound recording. ■ Herbert and Huesgen Company, of New York City, continue their offer this month of two exceptional bargains—the Model B Victor projector and certain Dallmeyer lenses for half price. ■ The Ensign Home Cine and Film Library Trade News has recently made its first appearance. An inexpensive, 50 foot model British Ensign with *f*/3.5 lens is featured. It is understood this will not be exported to America. ■ The Bolex combination 16mm. and 9.5mm. projector continues to excite attention. Yes, the same projector runs *both* films; believe it or not. Screen results are excellent.

## Featured releases

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

■ BELL & HOWELL CO., Chicago, Ill. The Filmo Library catalog lists a great variety of attractive subjects including sport, travel and educational features.

■ BOLEX COMPANY, New York City. Two new films, *The Spieler* and Our Gang in *4th Alarm* are issued by this distributor of the new Bolex projector.

■ EASTIN FEATURE FILMS, Galesburg, Ill. New releases by this company include *The Buck Deer, The Bull Moose* and *The White Buck Deer* formerly released by the Eastman Kodak Company as *Wilderness Lives* No. 3, 4 and 5, respectively; *Arizona's Grand Canyon* also has been newly acquired.

■ EASTMAN KODAK CO., Rochester, N. Y. The new Cinegraph releases include up to date comedies with popular actors.

■ GERKE, FREDERIC L. This distributor of Pathegrams, exclusively, has the following new 100 foot, 16mm. silent films to offer: Our Gang in *Breaking Into The Movies, Some Pirates, The Barber Shop* and *Making Their First Movies;* Aesop's Fables, *Good Old School Days, Haunted Ship, African Jungle Hunt* and *Deep Sea Divers;* Grantland Rice Sportlights, *Frolics Of Frost, River Divers, Lion Athletics* and *Modern Mermaids*.

■ H. C. FILM SERVICE, Detroit, Mich. *Dirt Track Daredevils* is a fast, thrilling picture of racing by famous drivers of famous cars.

■ HASELTON, GUY D., Hollywood, Calif. *Falling Waters Of Yosemite, Let's See Yosemite* and *Death Valley* are the latest offerings of this able cinematographer.

■ HEMENWAY FILM CO., Boston, Mass. Claimed as one of the finest of all religious films, *The Passion Play,* 2000 feet, 16mm., is featured by this distributor.

■ HOLLYWOOD FILM ENTERPRISES, Hollywood, Calif. This company now offers two feature length Mickey Mouse cartoons, *The Galloping Gaucho* and *Plane Crazy*. Among other Mickey Mouse subjects are *The Haunted House, Mickey's Skeleton Dance* and *Robinson Cruso Mickey*. The Silly Symphony releases include *Old King Cole, The Cat And The Fiddle* and *Little Miss Muffett*.

■ HOME FILM LIBRARIES, New York City. *Big Boy,* featuring a delightful four year old, will provide a charming evening's entertainment. The famous Felix cartoons are also distributed by this company.

■ KODASCOPE LIBRARIES, New York City. Comedy features for this month are Harry Langdon in *Saturday Afternoon*, Max Davidson in *Flaming Fathers* and Charley Chase in *Be Your Age*.

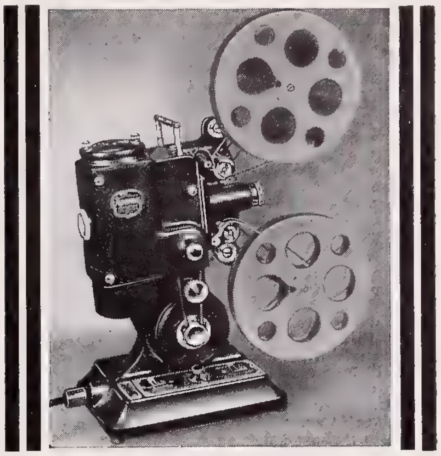
■ MANHATTAN FILM RENTAL LIBRARY, Brooklyn, N. Y. A list of varied and interesting subjects for rental and sale is ready for distribution. Both 100 foot and 400 foot films are included in this list.

■ MOGULL BROS., New York City. This dealer has an extensive list of films to offer, both silent and sound on disc.

■ SOLAR ECLIPSE FILM CO., West Somerville, Mass. A complete record film of the 1932 total eclipse of the sun or short lengths of special phases to complete one's own film record are offered by this company.

■ WILLOUGHBYS, New York City. Good sport subjects are listed by this dealer as well as many feature length films with outstanding stars of the professional field.

Here's a Thrill
*greater than your first movie*



The New 400 Watt Ampro
You haven't seen the real beauty that's in your films until you project them with a new 400 watt Ampro. You'll actually see things in them you never saw before. Prove this statement by letting me send you one of these truly amazing new machines. Thrills galore await you—and the price is only $175. Big allowance on your old projector. Write me at once for a proposition.

Over 100 BIG BARGAINS
in new and used Cine equipment on our November list. Every one a real money saver. Drop us a line—a card will do—and we'll send the list. Write today.

WOLK CAMERA CO.
219 S. Dearborn St., Dept. MM11
Chicago, Ill.

REAL BUYS AT MOGULL
Eastman, B & H 400′ Aluminum Reels......38c
Humidors .........45c    Cement ...........20c
3¾″ Cooke Telephoto Lens..................$40
100′ Kin-O-Lux 16mm. Film with Process.....$ 3
Cine-Kodak Model "K" *f*/1.9 & Case.......$115
NEW VICTOR 10 FH Projector COMPLETE, $142
KODACOLOR FILTERS and LENSES ⅓ OFF
(For Bell-Howell and Kodak Projectors & Cameras)
MOGULL CRYSTAL BEADED SCREEN
39 x 52 Spring Roller in metal case... $12.50
7′ x 9′ crystal beaded screen on spring roller in metal case..................$64.50
30 x 40 White Beaded, on Roller............$4.86
EVERYTHING IN PATHEX 9½ mm.
BELOW WHOLESALE PRICES.
Just Off the Press—Free List
LARGEST LIBRARY—FREE MEMBERSHIP
16mm.—9½mm. Sound On Disc and Silent.
Mogull Bros., 1944 Boston Rd., N.Y.C.

DIRT TRACK DAREDEVILS
100 ft. 16 mm. $2.90
Famous Drivers—Famous Cars
You will enjoy this thrilling picture.
MERRY CHRISTMAS & A HAPPY NEW YEAR title on moving background 35c or free with 10 ends at $1.00. Moving background on all ends, no two alike, each two and one-half ft. long. Moving background titles at 35c for 8 words.
HAZEN COON
H. C. FILM SERVICE 12191 Ilene Ave., Detroit, Mich.

USE ART TITLES
30 smart designs and styles to suit all occasions. Use as many as you like, without extra charge. Exquisite type style. Brilliant, clear, clean-cut letters. Ample footage. Quality and uniformity positively guaranteed. Any title 8 words or less 25c. Extra words 3c each. Minimum order $1. Send today or write for fully illustrated folder showing all styles and designs.
ART TITLE GUILDE
5519 Broadway, Chicago, Ill.

*(Continued from page 510)*

## MICHIGAN

Detroit: ***CLARK CINE-SERVICE,*** Rm. 203-4, Professional Bldg., 10 Peterboro.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.; 156 Larned St.
***H. C. FILM SERVICE,*** 12191 Ilene Ave.
J. L. Hudson Co., Dept. 290.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service. 1425 Detroit St.
Grand Rapids: Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich Bros. & Co., 301 Genesee

## MINNESOTA

Duluth: Eastman Kodak Stores Co., 330 W. Superior St.
Leroy: The Edison Store.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc.. 825 Nicollet Ave .
National Camera Exchange. 5 S. Fifth St.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
E. B. Meyrowitz, Inc.. 358 St. Peter St.
St. Marie Cigar & News Co.. 96 E. 5th St.

## MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St
Hanley's Photo Shop, 116 E. 10th St.
Plaza Camera Co., 4707 Central St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.

## MONTANA

Billings: Midland Drug Co., 23 N. 27th St.

## NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.
J. G. Kretschmer & Co., 1617 Harney St.

## NEW HAMPSHIRE

Newport: K. E. Waldron, 1 A Main St.

## NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Harry Kaplan, 534 Broadway.
Hawthorne: Hawthorne Home Movie Service, 52 MacFarlan Ave.
Jersey City: Graefs Service Pharmacy, 478 Westside Ave.
Levy's Sport Shop, 149 Monticello Ave.
Kearny: Kearny Prescription Pharmacy, 238 Kearny Ave., cor. Bergen Ave.
Lakewood: Artist's Photo Service, 19 Fourth St.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Morristown: Ajemian Camera Shop, 35 South St.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Paterson: Robert G. Smith, 40 Hamilton St.
Walker Radio & Elec., Co., 318 E. 33rd St.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson. 35 Newkirk Ave.
Union City: Heraco Exchange, Inc., 611 S. Bergenline Ave.
West New York: Rembrandt Studio, 526 "d" Bergenline Ave.

## NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail".

## NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co.. 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
Brooklyn: Abraham & Straus, Inc., Dept. 120, Fulton and Hoyt Sts.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
***J. NAVILIO,*** 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Goshen: T. H. Finan.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Artist's Photo Service, 219 Huguenot St.
Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Adam Archinal Corp., 305 W. 56th St.
Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Crown Motion Picture Supplies, 311 W. 44th St.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue
Fotoshop, Inc., 136 W. 32nd St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Joseph P. Hackel, Rm. 1919, Chanin Bldg., 122 E. 42nd St.
Hecker's Camera Store, 1519 Amsterdam Ave.
***HERBERT & HUESGEN CO.,*** 18 E. 42nd St.
Leonard F. Kleinfeld, 146 West St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
***LUMA CAMERA SERVICE, INC.,*** 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
***MOGULL BROS., ELECTRIC CORP.,*** 1944 Boston Rd.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Shop, 1197 Sixth Ave.
Y. Nomi, 174 W. 95th St.
Parker and Battersby, 146 W. 42nd St.
***RAB SONS,*** 1373 Sixth Ave.
Schoenig & Co., Inc., 8 East 42nd St.
Frank Tanham & Co., Inc., 9 Church St.
***WILLOUGHBYS,*** 110 W. 32nd St.
Northport: R. E. Sears, 487 East Main St.
Owego: Liberty Photo Co., 34 Lake St.
Rochester: Marks & Fuller Co.. 36 East Ave.
Sibley, Lindsay & Curr Co., Kodak Dept.
Rome: Fitchard Studio, 133-135 W. Liberty St.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Edwin A. Hahn, P. O. Drawer 522.
Westhampton Beach: Billy's Radio Service, Main St.
Yonkers: Joseph F. Blatzheim, 4-6 Riverdale Ave.

## NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

## OHIO

Akron: Pockrandt Photo Supply Co., 16 N. Howard St.
Cincinnati: Auto-Rad Supply Co., N. E. cor. Court & Syracuse Sts.
Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 416½ Main St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
1915 E. 9th St., Union Trust Bldg.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Co., 2025 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Home Movies Co., (Baker Art Gallery) 234 S. High St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Lima: Hunter Drug Store, Lima Trust Bldg., 49 Public Sq.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
A. C. Saunders, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

## OKLAHOMA

Oklahoma City: H. O. Davis, 106 S. Hudson St.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.

## OREGON

Pendleton: Floyd A. Dennis.
J. T. Snelson, 608 Garden St.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman-Wolfe & Co., Kodak Dept., Fifth, Washington & Alder Sts.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

## PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1020 Peach St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: Johnstown News Co., 115 Market St.
Lebanon: Harpel's, 757-9 Cumberland St.
Philadelphia: Camera Shop, 51 N. 52nd St.
G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Haussmann's Pharmacy, 6th and Girard Ave.
Home Movie Studio, 20th and Chestnut Sts.
Klein & Goodman, 18 S. 10th St.
M & H Sporting Goods Co., 512 Market St.
MacCallum Stores, 1600 Sansom St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts., Dept. 201.
George W. Tegan, 420 E. Mt. Airy Ave.
John Wanamaker, Dept. 56.
Williams, Brown & Earle Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Reading: W. F. Drehs, 541 Court St.
Scranton: Houser's, 133 N. Main Ave.
Jermyn Bros., 205 N. Washington Ave.
Scranton Home Movies Library, 316 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

## RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.

## TENNESSEE

Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church St.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

## TEXAS

Abilene: W. C. Cosby, 249 Pine St.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co,, 1610 Main St.
El Paso: Don Thompson, Inc., 308 E. San Antonio St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Chas. G. Lord Optical Co., 704 Main St.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 209 Alamo Plaza.

## UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 S. Main St.

## VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.

## WASHINGTON

Bellingham: Clyde Banks, 119 W. Holly St.
Pasco: New Pasco Drug Co.
Pullman: R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co.. 1514-3rd Ave.
Spokane: John W. Graham & Co., Dept. C 707-11 Sprague Ave.

Joyner Drug Co., Howard & Riverside Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook Drug & Stationery Store.

### WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

### WISCONSIN

Bloomer: Dettloff's Pharmacy.
Fond du Lac: Huber Bros., 36 S. Main St.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
W. E. Brown, 327 W. National Ave.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Photoart House of Milwaukee, 220 Wells St.
Oshkosh: Coe Drug Co., 128 Main St.

## UNITED STATES POSSESSIONS

### CANAL ZONE

Ancon: Lewis Photo Service, Drawer B.

### HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort Street.

### PHILIPPINE ISLANDS

Manila: Denniston, Inc., 124 Escolta.

## OTHER COUNTRIES

### AFRICA

#### *Cape Province*

Cape Town: Kodak (South Africa) Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

#### *Natal*

Durban: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

#### *Transvaal*

Johannesburg: Kodak (South Africa) Ltd., "Kodak House," Rissik St.

### SOUTH AFRICA

Johannesburg: City Photo House, 52 Kerk St.

### ARGENTINE

Buenos Aires: Casa America Lda., S. A., Avenida de Mayo 959.

Rosario de Santa Fe: Enrique Schellhas E Hijos, San Martin 764.

### AUSTRALIA

#### *New South Wales*

Sydney: Filmo Stores, "Berk House," 76 William St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.

#### *Queensland*

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.

Rockhampton: Kodak (Australasia) Pty., Ltd., East St.

Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.

Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

#### *South Australia*

Adelaide: Harrington's, Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

#### *Tasmania*

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

#### *Victoria*

Melbourne: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.

#### *West Australia*

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

### CANADA

#### *Alberta*

Calgary: Boston Hat Works and News Co., 109 Eighth Ave., W.

#### *British Columbia*

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.

#### *Manitoba*

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Ltd., Retail Store, Dept. 230, X.

#### *Ontario*

Hamilton: W. E. Hill & Bro., 90 W. King St.

Ottawa: Photographic Stores, Ltd., 65 Sparks St.

Toronto: Associated Screen News. Ltd.. Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

#### *Quebec*

Montreal: Associated Screen News, Ltd., 5155 Western Ave. at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
886 St. Catherine St., W.
Gladwish & Mitchell, 7 Cypress St.
Home Films, Ltd., Keefer Bldg., 1440 St. Catherine St., W.

#### *Saskatchewan*

Regina: Regina Photo Supply, Ltd., 1924 Rose Street.

### CHINA

Hong Kong: Pharmacy, Fletcher & Co., Ltd., 26 Queen's Rd., Central.

Shanghai: Chiyo Yoko Photo Supplies, 393 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 381 Nanking Road.

### CZECHOSLOVAKIA

Prague: Emil Wachtl, Specialists in Cynecameras, 8 and Narodni tr. 26.

### DENMARK

Copenhagen: Kodak Aktieselskab, Ostergade I.
Kongsbak and Cohn, Nygade 2.
S. Skotner, Amalievej 14

### EGYPT

Alexandria: Kodak (Egypt) Societe Anonyme, 23 Cherif Pasha St. and Ramleh Sta.

### ENGLAND

Blackburn: E. Gorse, 86 Accrington Rd.
Brighton: Stead & Co., Ltd., 18-19 Duke St.
Bristol: H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: F. J. Bedson, 50 Widmore Rd., Bromley.
Kingston-on-Thames: Durbins, 24 Market Pl.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars. 71 Bold St.
London: E. C.: Wallace Heaton, Ltd., 84 Aldersgate St.
E. C. 2: Wallace Heaton, Ltd., The Arcade, Liverpool St.
59 Cheapside.
E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
E. C. 4: Wallace Heaton, Ltd., 91-94 Fleet St.
N. 13: Camera Craft Ltd., Camera Corner, Palmers Green.
N. W. 11: Photographia; 873 Finchley Rd., Golders Green.
S. E. 6: A. O. Roth, 85 Ringstead Rd., Catford.
S. W. 1: Kodak, Ltd., 96 Victoria St.
Service Co., Ltd., 289 High Holborn.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
W. 1: Bell Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 62 Piccadilly.
111 Oxford St.
W. 5: Bruce's, Ltd., 28-28 A Broadway, Ealing.
Manchester: J. T. Chapman, Ltd., Albert Square.
Newcastle-on-Tyne: Kodak, Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).

### FRANCE

Paris: M. Assemat, 95 Rue des Petits-Champs, I.

### GERMANY

Berlin: Romain Talbot, Fraunhofer Str. 14, Charlottenburg 2.

### HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361. W.

Den Haag: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred Hendriklaan 196.

Groningen: Capi, 3 Kleine Pelsterstraat.
Nijmegen: Capi. 13-17 van Berchenstraat.
Broerstraat 48.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

### HUNGARY

Budapest, iv: Pejtsik Karoly, Varoshaz U-4.

### INDIA

Ahmedabad: R. Tolat & Co., Bawa's St., Raipur.
Bombay: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Road.
Hamilton Studios, Ltd., Hamilton House, Graham Road. Ballard Estate.
Calcutta: Army & Navy Cooperative Society. Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co.. 154 Dhuramtolla St.

### ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (29).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

### JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.
T. Uyeda & Co., No. 4 Junkeimachi Shinsaibashi-suji Minami-ku.
Tokyo: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi.

### MEXICO

Mexico City: American Photo Supply Co., S. A., Agencia Postal 25.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Kodak Mexicana, Ltd., Independencia 37.

### NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Frank Wiseman, Ltd., 170-172 Queen St.

Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Waterworths, Ltd., 705 Colombo St.

Dunedin: Kodak New Zealand, Ltd., 40 Prince St.
Greymouth: L. A. Inkster. Mawhera Quay.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.
Waterworths. Ltd.. 216 Lambton Quay.

### NORWAY

Oslo: J. L. Nerlien A S. Nedre Slotsgate 13.

### PERU

Lima: Importaciones Americanas S. A., Antigua Casa, Lemare & Co., Villalta 220.

### SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine. 103½ St. Vincent St., C. 2.
Kodak, Ltd.. 46 Buchanan St.
J. Lizars, 101 Buchanan St.

### SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

### SPAIN

Barcelona: Catalonia S. A., Ronda San Pedro 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4
Avenida Conde de Penalver 21.

### STRAITS SETTLEMENTS

Penang: Kwong Hing Cheong, 1c Penang St.
Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio and Photo Co., 39 High St.

### SUMATRA

Medan: Y. Ebata & Co.. 69 Kesawan.

### SWEDEN

Stockholm: A. R. Nordiska Kompaniet, Photographic Dept.

### SWITZERLAND

Basel: Wilhelm Dierks, Freiestrasse 74 (Sodeck).
H. Strubin & Co., Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
Zurich: Ganz & Co., Bahnhofstrasse 40.
M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
Zulauf and Co.. Bahnofstr. 61.
Winterthur: Alb. Hoster, Marktgasse 57.

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When the Saturday noon whistle blows, Harry dutifully starts home with his pay envelope to a nagging wife. One of his friends suggests that Harry join him in an "afternoon out." After a chilly home-coming, Harry agrees—with very comical and hilarious results. One long laugh. 2 reels.

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Charley Chase, a bashful clerk, is forced by his lawyer employer to propose to a wealthy widow, so that his employer can manage her estate. Her son (Oliver Hardy) naturally objects. Action is rapid and entertaining always with these clever comedians. 2 reels.

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Max Davidson in strenuous efforts to prevent his daughter's elopement and marriage. From the rumble seat he is shaken through to the engine compartment, emerging begrimed. At the beach he loses his bathing suit, acquires a policeman's coat, loses his daughter and gets a wife's scolding.

# Classified advertising

**■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittances to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS.**

**10 Cents a Word    Minimum Charge, $2.**

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■ BASS BARGAIN COUNTER: Save big money! Culminating over twenty years of superior values. Pick yours. Photoflood reflector, stand with bulb, $3.85. Almost new Stewart-Warner latest model four speed camera, *f*/3.5 lens, carrying case, $37.50. Bell & Howell Model 57 projector, perfect condition, with carrying case, listing at $190.00; price $67.50. Almost new Victor Animatophone, complete recent model, ready to use with amplifier, listing at $450.00; price, $145.00. Peko Maestro 16mm. sound projector, complete in turntable, 33 and 78 revolutions, with amplifier and speaker, listed at $255.00; special at $95.00. Filmo 70A, with Cooke *f*/3.5 lens and carrying case, listing at $140.00; price, $62.50. 30x40 solid frame beaded screen listing at $12.50; price, $2.55. Nearly new Filmo 70D, latest model, brown finish with 1″ Cooke *f*/3.5 lens, listing at $251.00; price, $176.00. Hundreds of other bargains. Bass Bargaingram No. 209 and supplement sent on request. BASS CAMERA CO., 179 W. Madison St., Chicago, Ill.

■ SELECTED 16mm. library films, in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

■ SIMPLEX FADING GLASS will produce fade in or fade out in your own movies. With instructions and carrying case, $2.00. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ LIBERAL ALLOWANCES for your old model camera, Kodatoy, or obsolete movie equipment, toward the new Cine-Kodak Eight camera or projector. NATIONAL CAMERA EXCHANGE, 5 South 5th St., Minneapolis, Minn.

■ THE BOOK which tells how to get professional quality pictures by simple methods. *Camera Secrets Of Hollywood* by Robert C. Bruce. $1.00 postpaid in U. S. Address CAMERA SECRETS, 1040 N. Las Palmas, Hollywood, Calif.

■ ANSCO RISDON 16 mm. cameras, new, $16.50; Agfa Reversal film, panchromatic, 50 feet, $2.60; 100 feet, $5.00; supersensitive, 50 feet, $3.25; 100 feet, $6.00. All goods fully guaranteed. EASTERN MOTION PICTURE SERVICE, 6139 Jefferson St., Philadelphia, Pa.

■ NEED CASH, will sacrifice B & H 70A Cooke *f*/3.5 lens, good condition, $60.00; also DeVry 57C projector, like new, $50.00. W. F. MECHTEL, 4930 N. Troy St., Chicago, Ill.

■ VICTOR Master projector with variable rheostat. Accommodates 165W, 30V lamp and all other lamps. Certified perfect condition. Cost $230. Sell $100. E. IMHOFF, 456 N. Booth, Dubuque, Iowa.

■ PRACTOS exposure meter, $4.50 (new). Trade in your used tripods, lenses, films, and equipment. Lowest prices on Eastman reversible film. CINECRAFT COMPANY, 80 Boylston St., Boston, Mass.

■ PROFESSIONALIZE your films with lap dissolves and any other double exposures with my $10.00 Rewind Key for Cine-Kodaks M, B, BB, and K. WM. J. GRACE, ACL, Kirby Bldg., Dallas, Texas.

■ CINE-KODAK Model M, *f*/3.5 lens and case, $37.50; Cine-Kodak Model B, *f*/1.9 lens, $60.00; Ensign Super Kinecam, turret front with 1″, *f*/2.6 Cinar; 3″ *f*/4.5 and 6″ *f*/4.5 Wollensak telephoto lenses, $150.00; Ica Kinamo, S-10, *f*/2.7 Carl Zeiss lens, $40.00; Filmo projector Model 57 G-1, 250 watt bulb, variable resistance and ammeter, $122.50; Ampro Model SD, 400 watt bulb, $125.00; Agfa Ansco projector, 200 watt bulb, $60.00; Keystone Model A-74, 200 watt bulb, $34.50; 15mm., *f*/2.7 Carl Zeiss lens, fixed mount, $20.00; ¾″ Meyer Trioplan, *f*/2.9, focusing mount, $19.50; 1″ *f*/1.8 Cooke, focusing mount, $20.00; 3″ Meyer Tele-Megor *f*/4, focusing mount, $36.00; Willo exposure meter, $5.00; B & H Photometer and case, $10.00; Magnetic title board with letters, $12.00. WILLOUGHBYS, 110 W. 32nd St., New York City.

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■ WANTED, 16mm. library films, whole libraries and single films, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

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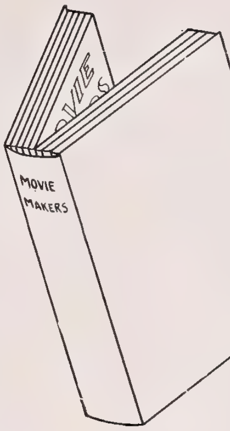

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## FILMS WANTED

■ WANTED, good used 16mm. films, 100, 200, 400 ft. lengths. Give titles, producer, price wanted. J. W. WEST, Box 841, Portland, Maine.

## FILMS FOR RENTAL OR SALE

■ PIXY PICTURES (25 ft.) 16mm. short subjects complete with leader, title and metal reel, all new film, $.75 each, three for $2.00. Send for list. Also many 100 ft. travel-scenics at $4.50. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ 35MM. NEGATIVE fresh Eastman and Dupont stock—panchromatic—supersensitive—grayback. 100 ft. daylight loading rolls, $2.75 each. Sept. rolls, 1 dozen, $4.00. Also lengths from 50 ft. to 400 ft., at prices ranging from 2 to 2½c per foot. WARRANTED FILMS, INC., 729 Seventh Ave., N. Y. C.

■ SEND FOR GUY D. HASELTON'S new illustrated booklet describing all TRAVELETTES! 7901 Santa Monica Blvd., Hollywood.

■ 16MM. EDUCATIONAL, comedy, cartoon films consisting various subjects, little used, perfect condition. Comprise private collection having served purpose of owner, available at one half original cost. Cinegraph, *Snap, The Gingerbread Man In Moon,* special; also *Snap, Wildest Africa, Doodle Bug Circus* and *Felix All Puzzled,* total 400 ft., one reel, $15.00, Cinegraph, *Ship Shape,* No. 4510, 200 ft., $7.50. Pathegram, Harry Langdon, *His Marriage Wow,* No. 7015, 400 ft., $15.00. Pathegram, Harry Langdon, *All Night Long,* 400 ft., $15.00. 200 ft. of football game Harvard-Yale and Yale-Army, $7.50; 200 ft. *Felix On The Trail* and *Felix Finds 'Em Soft,* $7.50. Any of the above films while available will be forwarded prepaid upon receipt of check in full payment. Not available on approval. All films will be found in perfect condition. FREDERICK L. HOLMAN, 23 E. Maple Ave., Merchantville, N. J.

■ QUALITY 16mm. prints showing scenic wonders of Oregon. Selected shots from 35mm. negative. These reels used to advertise American Legion Convention recently held in Portland. Full 400 ft. in length in first class condition. Only 24 prints. First come, first served at $10. cash. MERRIMAN H. HOLTZ, 331 Washington St., Portland, Ore.

■ *SUN'S 1932 TOTAL ECLIPSE,* first on the market, 16mm., 200 feet, authentic, startling, $15. prepaid. Sell various phases, 50c per foot, totality, diamond ring. SOLAR ECLIPSE FILM COMPANY, 32 Pearson Ave., W. Somerville, Mass.

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■ SHOTGUNS, target pistols, rifles and other good firearms accepted in trade on motion picture and photographic equipment. Authorized Eastman, Bell & Howell, Victor, Rhamstine, Simplex, Pathex, DeVry, Leitz and Stewart-Warner dealers. NATIONAL CAMERA EXCHANGE, 5 So. Fifth St., Minneapolis, Minn.

## MISCELLANEOUS

■ SPECIAL. 16mm. enlarged, 2¼″x3¼″, 25c. Hand titles, 5 for $1.00. Write STANLEY, 3665¼ S. Grand, Los Angeles, Calif.

■ STOLEN—from COHEN'S EXCHANGE, 120 Fulton St., New York City, on Sept. 21, 3 new Felix cartoons, *Doughnutty, Jack From All Trades, Art For Heart's Sake;* also 3 new two reel comedies, *Pirates Beware, Careful Please, Only Me.* There are only six prints of these subjects in existence, all the property of Home Film Libraries. $25.00 reward will be paid for information leading to their recovery and arrest of the criminal. A special reward of $75.00 will be paid for information leading to conviction of anyone "duping" these films.

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# CINÉ-KODAK EIGHT, *MODEL 60*
# KODASCOPE EIGHT, *MODEL 25*

*Another new camera and projector using the new film that cuts movie costs nearly 2/3*

CINÉ-KODAK EIGHT, Model 60, is equipped with a Kodak Anastigmat *f.*1.9 lens. This lens is quickly and easily interchangeable with an *f.*4.5, 1½-inch telephoto lens, supplied as extra equipment. The 1½-inch lens records distant subjects three times as wide and as high as they would be recorded by the regular lens from the same distance. When you open Ciné-Kodak Eight, Model 60, you will be struck by its resemblance to the brightly burnished and highly accurate mechanism of a fine watch. Price $79.50, including carrying case finished to match the camera in two-toned grey cowhide.

Kodascope Eight, Model 25, couples economical movie projection with added screen brilliance and the ability to operate on either A.C. or D.C. 100 to 150 volt lines. Price $34.50.

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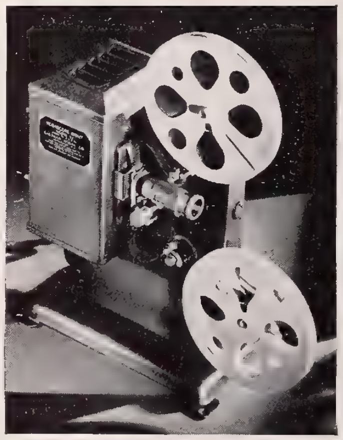
Two cameras—three projectors—all bring you lower cost movie making. For all use the new-principle Ciné-Kodak Eight Film that cuts movie costs 62½%.

See the Eights and the movies they make at your Ciné-Kodak dealer's. Spread the news to your friends who have felt they could not afford fascinating home movies.



*The new Kodascope Eight, Model 25, for 100 to 150 volt A.C. or D.C. lines.*

## EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

# MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

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DECEMBER, 1932

# A "NEW DEAL"

**The United States has heartily approved the "new deal" proposed for its national life and the rest of the world is sympathetic. As evidence of its full intention to cooperate with this internationally applauded sentiment, the Amateur Cinema League offers its own new deal to movie amateurs—a new offer, at this Christmas season.**

MAKING BETTER MOVIES, by Arthur L. Gale, ACL, and Russell C. Holslag, ACL, of the staff of the Amateur Cinema League, is, in itself, a new deal in books on amateur movies. It is based upon the unique experience of these two authors in answering more amateur inquiries than anyone else. Here is a new statement of the technique of personal movies, from a strictly amateur point of view. The book starts with the beginning amateur and gives him just what he needs in simple terms—camera handling, diaphragm setting, projecting, simple editing—and then moves on to the slightly more experienced worker, next to the average filmer and last to the advanced amateur, a chapter for each group. It is MORE THAN 200 PAGES of large, clear type on good paper, with illustrations. Here is the League's 1932 Christmas gift.

This most important single publication on the art of amateur movies, since the introduction of personal motion pictures, is AVAILABLE ONLY TO MEMBERS OF THE AMATEUR CINEMA LEAGUE. It cannot be purchased. It is free to League members and to them only.

If you are not a League member, enjoying its remarkable services to amateurs—services that have attracted members from every corner of the globe—you are urged to secure your membership early, while the supply of MAKING BETTER MOVIES lasts. The membership fee of FIVE DOLLARS will bring you all of the League's services, including the regular receipt of MOVIE MAKERS, and the special Christmas gift of MAKING BETTER MOVIES.

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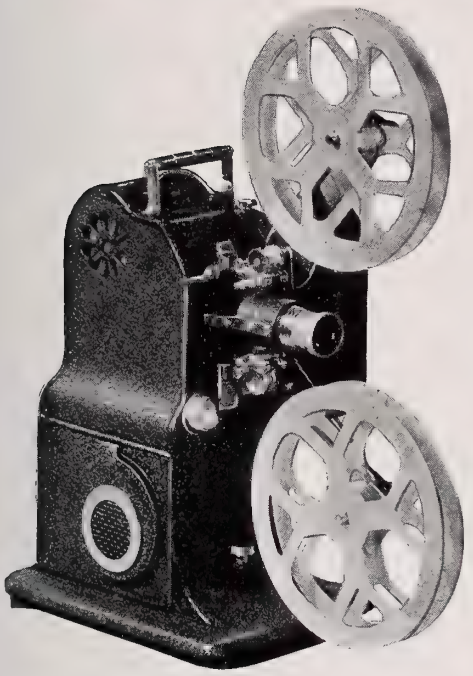

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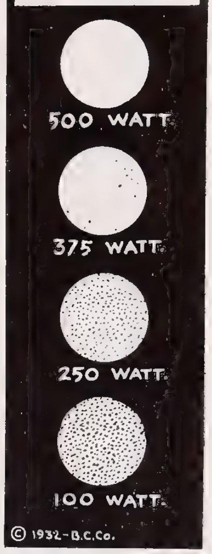

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Prove in the comfort and privacy of your own home what Bass has proven in his own testing laboratory. Try the Stewart-Warner Projector for thirty days. If you don't agree with us, your money instantly refunded in full. Fair enough? Here's the coupon.

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Here are two gifts to bring greatest happiness to the enthusiastic movie maker! A projector that gives big, theatre-brilliant pictures—and an easily portable, glass-beaded surface screen that inproves the appearance of any film shown upon it. Either will be welcomed—or as companion gifts they make a perfect holiday remembrance. A dealer near you will gladly show and demonstrate them to you.

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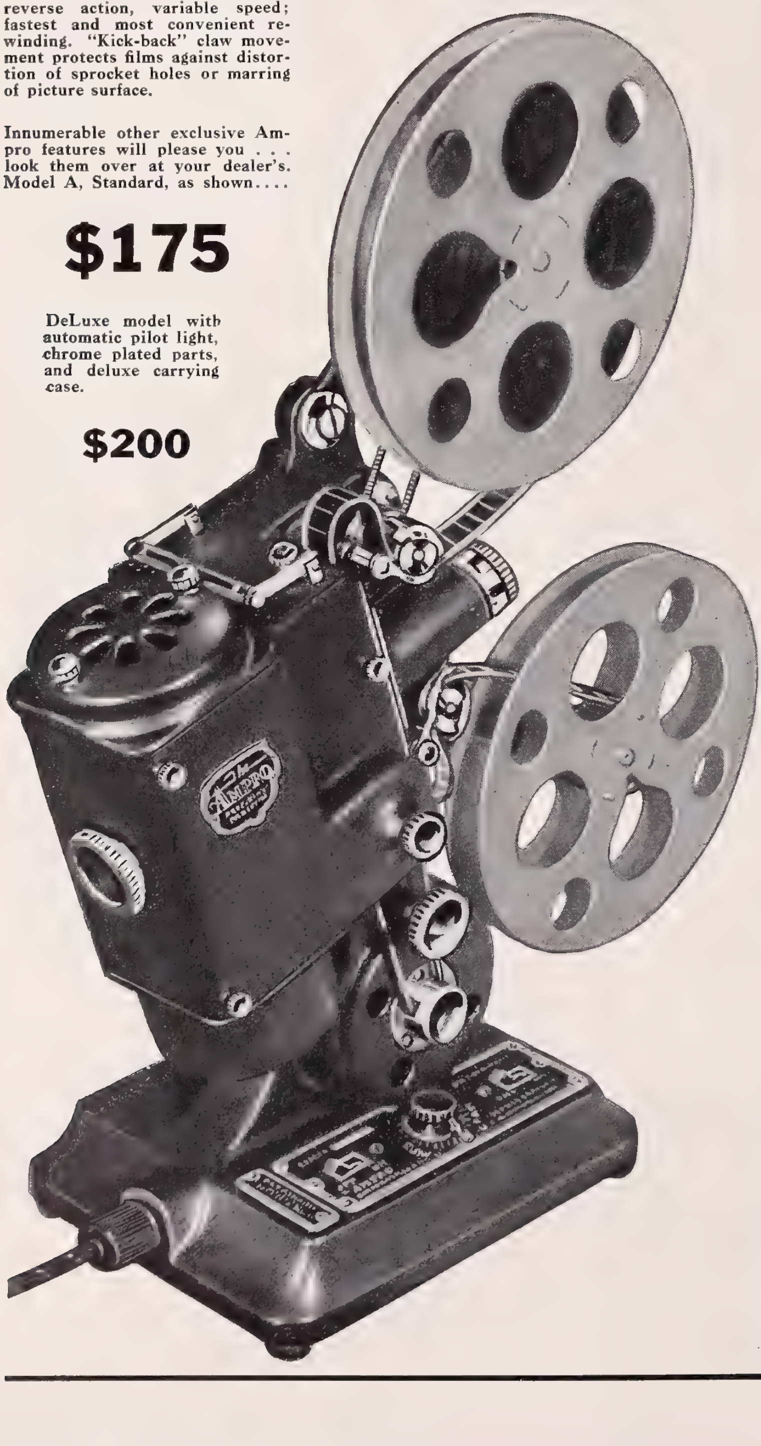

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NOV 28 1932

# MOVIE MAKERS

**The magazine of the Amateur Cinema League, Inc.**

Publishers'

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*Editor*
ARTHUR L. GALE

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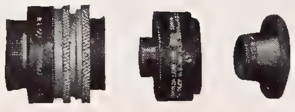
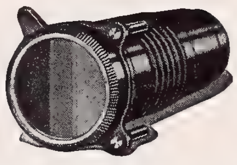
# The Filmo Guide

## *Gifts easy to buy* +

### KODACOLOR EQUIPMENT FOR CAMERAS AND PROJECTORS



Equipped with special Kodacolor filter, the Cooke 1-inch F 1.8 speed lens lets any Filmo take movies in full color. Filters removed and attached in a moment. Give this Kodacolor lens outfit and you give a thrill that lasts forever. The lens, complete with filters.................... **$75**



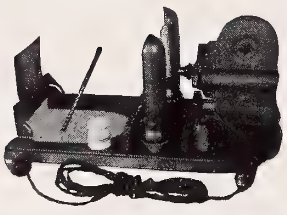
Any Filmo Projector may be equipped with a Kodacolor projection lens assembly for showing Kodacolor movies. Special condenser included. Just replace the regular projector lens with Kodacolor assembly and you're ready! Assembly complete..................... **$35**

Without condenser for Projectors without auxiliary condenser slot ............................$30

### COOKE TELEPHOTO LENSES

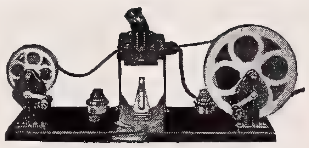
Made by old-world lens experts, Cooke Telephoto Lenses make an excellent gift, bringing a new world of subjects to the movie maker. All faraway scenes become closeups. The 2 and 3-inch lenses for near-by shots, the 4 and 6-inch for long ones. 2-inch F 3.5 lens or 4-inch F 4.5 lens, each......... **$60**

Others slightly more.



### B & H CHARACTER TITLE WRITER

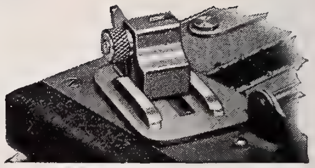
Here is a miniature stage, with complete lighting, enabling you to make fancy titles and "table-top" movies. Camera mount and all accessories. Complete....... **$36**



### B & H FILM EDITOR

The Film Editor is a complete editing and splicing outfit, including illuminated magnifying picture viewer, geared rewind arms, and diagonal splicer. The Editor makes for quick, accurate work, and is a gift that will be greatly appreciated. Complete **$40**

With Dry Scraper...........$42.50



### B & H DRY SCRAPER UNIT

Here is a new Filmo accessory that greatly aids splicing. Dispenses with use of water in scraping film. Automatically cleans right area. Attaches to splicer block. Scraper................ **$2.75**

### B & H PHOTOMETER

The B & H Photometer, made in both "still" camera and Filmo movie camera styles, gives you your exact exposure reading for lens setting (shutter speeds and emulsion speeds also) in ten seconds. You see the important part of your object through a lens and match its brilliance with a rheostat-operated electric filament. This is one of the most accurate and easy to use exposure meters ever devised. Either "still" or Filmo model, with case..... **$20**

Without case................$17.50

### B & H FILM SPLICER

Gives the famous diagonal splice that won't break. Pilot pins give correct angle. Complete, **$7.50**

With Dry Scraper ...$10

### B&H REWINDER & SPLICER

The B & H Rewinder and Splicer is composed of two rewind arms, one geared, mounted on block with diagonal splicer. Picture viewer can be added later. Complete... **$14**

With Dry Scraper...........$16.50

# BELL & HOWELL

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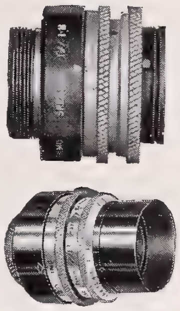
### COOKE WIDE ANGLE LENS

The new Cooke 15 mm. F 2.5 lens is indispensable for the active moviemaker. Gets full sized picture areas in cramped quarters. Excellent for indoor work. Made with jewel-like precision. In focusing mount............**$55**

In universal focus mount.......$45

### COOKE SPEED LENSES



Cooke 1-inch F 1.8 (right above). This speed lens was especially designed not only for use with Kodacolor filters, but for black and white movies as well. Famed for its clear definition, as are all Cooke lenses, it is by the same makers who supply, exclusively, most professional cinematographers.

The F 1.8..........**$60**

Cooke 1-inch F 1.5 lens...$65

The new Cooke 1-inch F 1.3 speed lens (left, below) has the fastest working speed yet satisfactorily attained in a Filmo Camera lens. Used with supersensitive film, it has nearly twice the speed of the F 1.8. This is a gift that will be cherished, because it gives movies under "impossible" conditions. The F 1.3 lens...........**$75**

### B&H EXTRA-BRIGHT SCREEN

The B & H Extra-Bright Screen has a special metallic surface which gives tremendous brilliancy to even dull films. Particularly powerful for Kodacolor projection. Has convenient reversible inner frame feature to protect surface when you put screen away after using. 20 x 27 inches..**$21**

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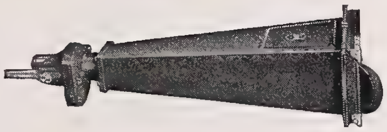


### FILMO ENLARGER

This Filmo Enlarger makes "still" camera negatives of any frame in your movie film by projecting the scene onto the negative within a light-tight box. Attached to Filmo Projector in a moment. Your photo finisher can develop and make the prints, 2¼ x 3¼ inches in size, or enlarge them if negative is extra good. Complete.......**$28.50**

### B & H FILM CLEANER

Static electricity generated by friction during running of film attracts much dust and grit. The Film Cleaner, attached to projector, removes this automatically. Makes any film brighter.

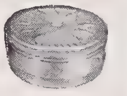
Complete...........**$13.50**

### B & H REELS AND CANS

Reels are self-threading. Just press film against hub. Cans tell you when they need water. Sturdily made of aluminum.

Reel or Can.............**$.75**

### FILMADOR—A THERMO-HUMIDOR



Outer container, insulated from inner can, restrains temperature changes. Inner can lid seals moisture in. Preserves film moist and pliable for months without attention. Holds three 400 ft. reels.

Filmador....................**$5**

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With zipper case....**$48.50**

Without case ................$36

# Filmo

Hollywood, London (B & H Co., Ltd.) Established 1907

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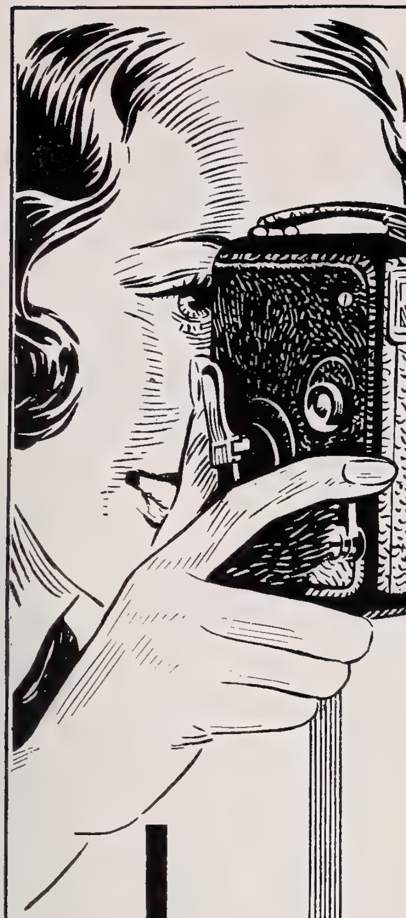

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45 West 45th Street New York City

## Christmas gifts

If you know a movie maker or have one in your family, this list will help you to select a gift which will delight his cinematic mind. Consult the list of dealers in Movie Makers. They will be glad to show you the items listed below:

### Under $5

- Albums for 400′ reels
- Cine enlargements
- Duplicator lens
- Exposure meters
- Fading glasses
- Film
- Film cement
- Film clips
- Film magnifiers
- Filters
- Filter holders
- Humidor cans
- Lens cleaning tissue
- Library films
- Lighting units
- Photoflood bulbs
- Projector lamps
- Reels
- Screens
- Splicers
- Still cameras
- Title orders
- Titling letter sets

### From $5 to $10

- Exposure meters
- Film preservation treatment
- Film—panchromatic, supersensitive and color
- Filter sets
- Humidors
- Kodacolor filters
- Lighting units
- Matte boxes
- Pan and tilt tripod head
- Screens
- Splicers
- Still cameras
- Titlers
- Titles
- Tripods

### From $10 to $25

- Distance meters
- Duplicate films
- Editing service
- Exposure meters
- Film cleaning machines
- Film storage cases
- Filter sets
- Lens modifiers
- Library films
- Lighting units
- Projector stands
- Reverse takeup attachments for camera
- Rewinds
- Screens
- Still cameras
- Titlers
- Visual exposure meters

### $25 to $50

- Cameras
- Cine enlargers
- Editors
- Editing service
- Library films
- Photoelectric exposure meters
- Projectors
- Still cameras
- Telephoto lenses
- Titlers
- Variable view finders
- Wide angle lenses

### Over $50

- Cameras
- Effect devices
- Film and projector cabinets
- High speed lenses
- Library films
- Printers
- Projectors
- Still cameras
- Telephoto lenses
- Wide field lenses

The families of League members may obtain the details of any of the above articles by writing the Technical Department. If desired, suggestions will be made as to suitable gifts. When writing, give the make and model of camera or projector, also a list of the items the movie maker already owns so that there may be no duplications. Immediate attention will be given to these requests.

### STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

OF MOVIE MAKERS, published monthly at New York, N. Y., for October 1, 1932.
State of New York,
County of New York, ss.

Before me, a notary in and for the State and county aforesaid, personally appeared Arthur L. Gale, who, having been duly sworn according to law, deposes and says that he is the editor of MOVIE MAKERS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Amateur Cinema League, Inc., 105 West 40th Street, New York, N. Y.; Editor, Arthur L. Gale, 105 West 40th Street, New York, N. Y.; Managing Editor, none; Business Managers, none.

2. That the owner is: Amateur Cinema League, Inc., 105 West 40th Street, New York, N. Y. Membership corporation with no capital stock. President, Hiram Percy Maxim, P. O. Box 2102, Hartford, Conn.; Vice President, Stephen F. Voorhees, 101 Park Avenue, New York, N. Y.; Treasurer, Arthur A. Hebert, P. O. Box 2102, Hartford, Conn.; Secretary and Managing Director, Roy W. Winton, 105 West 40th Street, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

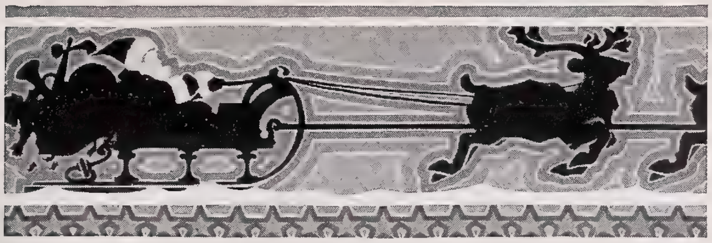
4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

ARTHUR L. GALE, Editor.

Sworn to the subscribed before me this 27th day of September, 1932. (My commission expires March 30, 1934.)

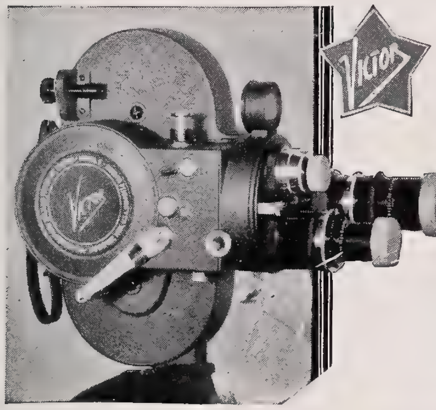
WARREN B. SHELDON, Notary Public.

# GIVE THE GIFT that NEVER Stops GIVING



## 16mm Movie VICTOR Equipment

# SUGGESTIONS



### VICTOR Cameras

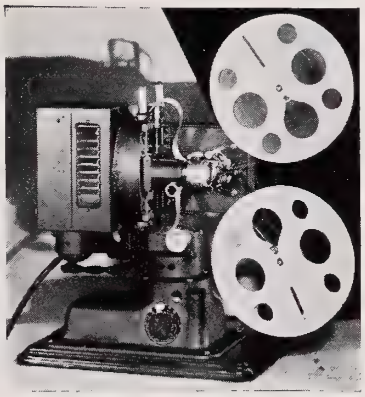
Whether the lucky person on your list is a beginner, or an experienced amateur, a Victor Camera will give a real thrill of delight. There is a VICTOR equipment priced to meet any demand from.............. $87.50 up

### KODACOLOR

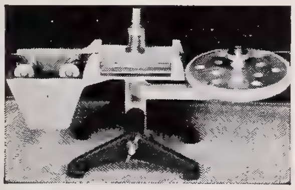
Equipment for any Model 3 or Model 5 Victor Camera. Consists of the famous Hugo Meyer F 1.5 Kino Plasmat Speed Lens and Eastman Kodacolor Filter Assembly.......... $75.00

### VICTOR Projectors

The new highly perfected Model 10 Series of Victor Projectors offer the last word in gifts for any movie enthusiast. Ask to see them at your dealers. New Low Prices...... $143.50 up



**KODACOLOR** Equipment for any Victor Projector. Consists of special minus element lens and Kodacolor Filter made for VICTOR by Eastman. Complete.......................... $28.00

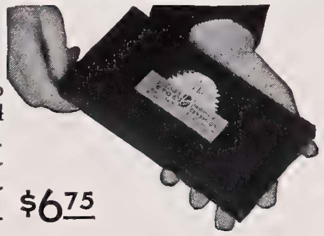


### The VICTOR - SIMPLEX FILM CLEANER . . . . .

A gift that every projector owner needs . . . . and will gratefully receive. Complete with Cleaning Fluid........................................ $8.00

### VICTOR Pocket Titler

for Victor Model 3 and 5 and Filmo 70 and 70D Cameras. Most practical and easy-to-use of all titlers. 4 Models. Specify make and focal length of camera lens with which to be used. Complete with Title Background Cards...... $6.75



To know that yours is the most prized of all gifts . . . . that is the greatest joy of giving!

That is why, for a movie enthusiast, the ideal gift is Victor Movie equipment . . . . it gives SO much—and *never* stops giving!

It is a gift with prestige . . . . a gift that may be proudly given . . . . a gift that will be proudly received . . . . because, among Movie Makers, VICTOR is the most highly regarded of trade-names. Make someone's Christmas happier . . . . give VICTOR equipment.

*Specify* VICTOR *Products*

**VICTOR ANIMATOGRAPH CORPN.**
DAVENPORT, IOWA
EASTERN BRANCH, 242 W. 55th, NEW YORK CITY
WEST COAST BRANCH, 650 So. Grand, LOS ANGELES, CAL.

*See Your Victor Dealer Today!*

### New F2.9 Series Dallmeyer Lenses

Imported by VICTOR Exclusively

Dallmeyer, Ltd., of London, have been internationally famous as makers of fine lenses for more than half a century. Their new 2.9 series of 16 m/m lenses make it possible for the first time for a quality lens of F 2.9 speed to be had at the following low prices:

One-Inch F 2.9, **$27.50** Two-Inch F 2.9, **$35.00**
Three-Inch F 2.9, **$40.00**

A symbolic scene made to serve in place of a title

Leslie Fairchild

# Closeups—What amateurs are doing

■ A "titlelude" is the graphic name given by Leslie Fairchild of Bridgeport, Conn., to a filming device of his creation that he uses to add interest to his travel films. Essentially a prelude or introduction, the "titlelude" is a symbolic motion picture scene rather than a printed title. For example: "The maker of a travel picture sits at the library table on which rests a globe of the world. Slowly he turns the globe in search of the locale where his picture was taken. A closeup of the globe then shows the author pointing to the exact city or country, and the 'titlelude' fades into the actual record of the trip." Adaptations of this scheme for cinematic introductions may be as numerous as the films they introduce. Although not essentially new, the method has been developed to a point of nice effectiveness by Mr. Fairchild. *Closeups* will welcome reports of other such continuity devices.

■ Because he has been writing for Movie Makers since the early days, because he probably has had already more experience with motion pictures than any of us will have in our lifetime and because he is a League member we thought you'd like to meet, we asked Epes Winthrop Sargent, ACL, author of *All of Christmas* in this issue, to give us the lowdown. So here it is. Although born in Nassau, Bahamas, chiefly because his parents were living there at the time, Epes W. Sargent really comes from old New England stock. He was brought to the States when he was six and has lived here ever since, mostly in New York City. His father sought to make him a druggist, but Sargent got into the newspaper game before he poisoned anyone and has been with amusement publications since 1891. Starting with the *Musical Courier*, changing to Leander Richardson's *Dramatic News*, the *Morning Telegraph*, *Film Index*, *Moving Picture World* and *Zit's Weekly*, he is now with *Variety*. Between times he has been press agent for the Vitagraph company and has written for Edison, Triangle, Fred Mace, Harry Meyers, Christie and other companies. He has directed a few comedies for Ramo, which William Fox later developed into the company still bearing his name. He has written more than 2000 short stories, five novelettes and more than 500 scenarios. He left this later work when production went west and they started to write comedies with "gagmen" instead of typewriters. He has brought out three editions of his *Technique of the Photoplay*, still regarded as one of the textbook classics on this subject. Sargent saw his first motion pictures in 1896 and has been looking at the darned things ever since.

■ Down in Thomasville, Georgia, Robert Thomas, jr., ACL, and Mrs. Thomas worked every night for a week perfecting a continuity plan for a new picture, packed up the car on Sunday with camera, tripod, film and filters and headed south for Florida. They were bound " 'way down upon the S'wanee River," to picture the old folksong in the way suggested by Lynwood Chace in his article, *Set It To Film*, from a recent Movie Makers. Our latest report from the filming front told how they "found an old negro, eighty five years of age, who willingly acted a small part in the picture and did it very well too. . . . We find," Mr. Thomas concludes, "that carrying out a plan is much more satisfactory than just shooting for fun."

■ At the state bird farm in Provo, Utah, there are a half dozen or more varieties of high grade pheasants, each with the customarily gorgeous coloring of the species. In the surrounding countryside there are delightful walks in the woods, made more delightful a month or so past by the chromatic splendor of autumnal foliage. But there were no pheasants in the forest, nor foliage on the bird farm. This, however, did not bother Riley Hess, ACL, of Ogden, who had a camera full of Kodacolor. He fixed up a portable assortment of autumn branches for "fake" backgrounds and shot the pheasants against them in closeups. Then he filmed a walk in the woods, with long shots, medium and near scenes to be interspersed among the sequences of the birds, and there he was — aristocratic pheasants strolling about the woods on an autumn's day!

■ In Budapest, Hungary, parts of a 1500 foot, 9.5mm. amateur travel film have been purchased by the steamship company used by the traveler and will be distributed by them in publicity work. The film was a vacation record of Mediterranean ports made by Emmeric David, a member of the Budapest Amateur Movie Club, and was reported to headquarters by Andreas Lowy, ACL.

■ *The Spirit Of Carnival* is the title Leslie P. Thatcher, ACL, in Toronto, Canada, has chosen to represent his film of the midway at the Canadian National Exhibition. In the picture he has attempted, through the use of unusual angles and a large number of closeups of significant actions, to achieve expression and tempo. Although we have not as yet seen the film at headquarters, the script indicated an unusually interesting experiment with a vivid subject.

■ What, and *why* do you film? The Amateur Cinema League wants to know and has fifty dollars to help you tell us. See page 532 of this number.

## Simplex Pockette
TRADE MARK REGISTERED

SIMPLEX POCKETTE IS LICENSED FOR KODACOLOR BY THE EASTMAN KODAK COMPANY UNDER KODACOLOR PATENTS

The unique flexibility of Simplex Pockette Camera makes it possible to quickly change from panchromatic or supersensitive film to Kodacolor. Fascinating and beautiful results can be obtained of those subjects that lend themselves to color. Use as much or as little Kodacolor film as you desire—then change. Use as much or as little panchromatic or supersensitive film as you desire—then change.

The obvious advantage of this interchangeability enables you to always use as much or as little of exactly the right kind of film for a particular condition by simply changing the Pockette Magazine whenever and as often as you please. No threading is required, no time is lost and no film is wasted. The partially used magazines can be removed or replaced without difficulty or delay—anywhere, anytime. You can't do this with any other camera.

SIMPLEX POCKETTE IS THE ONLY CAMERA THAT REQUIRES NO THREADING AND IS THE ONLY ALL-PURPOSE CAMERA

SIMPLEX
16
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MOVIE CAMERA

FITS THE POCKET

## Simplex Pockette
## 16 MM. MOVIE CAMERA

*Open door, insert Magazine, close door-and begin filming.*

**GIVES UNSURPASSED RESULTS**
**MODERATELY PRICED**
**COMPACT AND ATTRACTIVE**
**THE ALL-PURPOSE CAMERA**
**MAKES A SPLENDID GIFT**

INTERNATIONAL PROJECTOR CORPORATION
90-96 GOLD STREET NEW YORK, N.Y.

# Classified advertising

**■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittances to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS.**

**10 Cents a Word Minimum Charge, $2.**

## EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER: Save big money! Culminating over twenty years of superior values. Pick yours. Photoflood reflector, stand with bulb, $3.85. Almost new Stewart-Warner latest model four speed camera, *f*/3.5 lens, carrying case, $37.50. Bell & Howell Model 57 projector, perfect condition, with carrying case, listing at $190.00; price $67.50. Almost new Victor Animatophone, complete recent model, ready to use with amplifier, listing at $450.00; price, $145.00. Peko Maestro 16mm. sound projector, complete in turntable, 33 and 78 revolutions, with amplifier and speaker, listed at $255.00; special at $95.00. Filmo 70A, with Cooke *f*/3.5 lens and carrying case, listing at $140.00; price, $62.50. 30x40 solid frame beaded screen listing at $12.50; price, $2.55. Nearly new Filmo 70D, latest model, brown finish with 1" Cooke *f*/3.5 lens, listing at $251.00; price, $176.00. Hundreds of other bargains. Bass Bargaingram No. 209 and supplement sent on request. BASS CAMERA CO., 179 W. Madison St., Chicago, Ill.

■ SIMPLEX FADING GLASS will produce fade in or fade out in your own movies. With instructions and carrying case, $2.00. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ SELECTED 16mm. library films, in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

■ THE BOOK which tells how to get professional quality pictures by simple methods. *Camera Secrets Of Hollywood* by Robert C. Bruce. $1.00 postpaid in U. S. Address CAMERA SECRETS, 1040 N. Las Palmas, Hollywood, Calif.

■ EASTMAN Model K, *f*/1.9 and 3" *f*/4.5, also Kodascope B. Excellent condition, all for $285. JOHN BENNETT, 5 East Ave., Ithaca, N. Y.

■ B *f*/1.9 CINE-KODAK equipped for Kodacolor, sky and density filters, carrying case, exposure meter, all good shape, $75. cash. C. FISCHER, 3122 Bancroft, Annapolis, Md.

■ VICTOR Model 5, visual focusing, with Meyer *f*/2.9 lens, Meyer *f*/1.5 lens and Kodacolor filter, Wollensak 3" *f*/4.5 lens, carrying case, and Victor Titler. For quick sale, $200.00 complete. SALVATORE BONOMO, 1619 Mohawk St., Utica, N. Y.

■ TEXAS headquarters for 16 and 35 millimeter motion picture cameras, projectors and titles. We build a dependable 16 millimeter printer from your Model A Kodascope. LEE FILM CO., 716 East Elmira St., San Antonio, Texas.

■ 400 FOOT aluminum reel and cadmium plated humidor can, 95c complete. Metal tripod, $1.95. Film cement, 20c and 35c bottle. QRS Projector, $3.95. 21" x 16" silver screen, $1.50. 16mm. popular star films, 35c up. Free Bargain Lists. HOME MOVIE SERVCE, Box 32, Easton, Pa.

■ SOUND ON FILM, 16mm. RCA-Victor projector, complete and in first class condition. One 400 foot Grantland Rice Sportlight sound subject included. Special turntable connection. Interchangeable aperture to observe sound track on screen. $350. complete. BOX 147, MOVIE MAKERS.

■ BARGAINS—all new Merchandise. Bell & Howell, Model 70 A, *f*/3.5 Cooke lens and case, $70.00; Bell & Howell, Model 75 A, 1" *f*/3.5 Cooke lens and case, $50.00; 1" Cooke lens, special, *f*/1.8 for Filmo 70, $27.50; 1" Cooke lens, special, *f*/3.5 foc. for Filmo 70, $17.50; 1" Cooke lens, special, *f*/1.8 Kodacolor equipped—gauge and case for Filmo 70, $45.00; 4" Cooke lens, special, *f*/4.5 filter, case and finders, $32.50; 1" Cooke lens, special, *f*/1.5 foc. for Filmo 75, $32.50; Correctoscope Model A, with lens, $22.50; projector lens, 3½", $4.00; projector lens, 2" Great Lite, $6.00; projector lens, 2" Extra Lite, $7.50; Dremophot, $6.00. FREDERIC BARLOW, Trenton, N. J.

■ FILMO 70 D camera, 57 G projector, demonstrators, like new, Kodacolor equipped, cost $686. Half price. DeVry 16mm. camera and projector, new, $155. value for $55., or trade for Eastman or Pako printer. ART. FLORES, Texon, Texas.

■ TALKING movies in your own home enabled by marvelous Home Talkie Unit. Attaches to any 16mm. projector. Sound effects perfectly synchronized through projector motor which drives both projector and sound turntable. Shipped in original factory sealed cartons to any part of U. S. on 20% with order. Outside U. S., cash with order, plus shipping charges. Price $13.50. See cut on page 579. FARRELL & BUCKMAN, 364 Canal St., New York.

■ SAVE MONEY and enjoy the pleasure of doing your own processing. We supply developing reels, trays, drying reels, printers, film and chemicals. Complete instructions with every outfit. R. B. ANNIS ELECTRICAL APPARATUS, 1505 A East Michigan St., Indianapolis, Ind.

■ MODEL 5 Victor cine camera in case, Meyer lenses: Trioplan, Tele-Megor Telephoto, Kino Plasmat Kodacolor. Cost $400. Sell, $200. Bell & Howell projector, Model 57, cost $250; sell $125. Dremophot exposure meter, $6. Ramstein optochrome filter, $3.50. All scarcely used. D. J. MALLETTE, Meuer & Auerbach, 99 Mamaroneck Ave., White Plains, N. Y. Phone W. P. 5863.

■ FIFTY dollars allowance for your model C Kodascope or DeVry projector towards the Kodascope model K, Stewart Warner projector, or any new model Victor projector or Cine Eight model 60 Kodak and projector. NATIONAL CAMERA EXCHANGE, 5 South 5th St., Minneapolis, Minn.

■ RARE depression prices. Standard makes of 16mm. movie cameras and projectors, slighlty used, some merely shopworn. Each guaranteed. Each with case. Cameras: Filmo 70-A, list $140.00, our price $50.00; Filmo 70-B, $150.00, our price $75.00; Filmo 70-C, $180.00, our price $95.00; Filmo 70-D, $251.00, our price $160.00; Filmo 75, $99.50, our price $55.00; Eastman M, $85.00, our price $30.00. Projectors: Filmo G, list $198.00, our price $50.00; Filmo GG, $260.00, our price $100.00; Ampro, $200.00, our price, $60.00; Eastman A, $180.00, our price $40.00; DeVry C, $98.00, our price $50.00. Screens: beaded, box and map types, $4.00 to $15.00. Movie cabinet, $25.00. RWK All-Movie cabinet, $85.00. Complete line of accessories, including tripods, filters, lenses and films. Send for our big bargain list. NATIONAL ALL-MOVIE SALES CO., 333 N. Michigan Ave., Chicago. Established 1928.

■ EIGHTEEN dollars allowance for your old model Pathex on the new Cine-Eight camera and projector. Other liberal allowances for your old still camera, Kodatoy, or used movie equipment toward the new Cine-Eight equipment. NATIONAL CAMERA EXCHANGE, 5 South 5th St., Minneapolis, Minn.

## A Christmas Gift for Yourself

*A year's subscription to*

**MOVIE MAKERS**

**is only $3**

(Canada $4.; other countries $3.50)

*A year's subscription will bring you:*

¶ Simple and practical advice on every fundamental movie making problem.

¶ The latest and best information about equipment and accessories.

¶ Directions and diagrams for building things you can make yourself.

¶ The latest news of amateur activities all over the world.

¶ Guidance and advice for beginning amateurs and specific articles for advanced cinematographers.

¶ Seasonal movie making data.

¶ Art title backgrounds, scenarios, plot suggestions, lists of free films and information about practical films.

*Subscribe now so you will not miss a copy of the year's issue.*

The annual index demonstrates the value of a complete file.

**AMATEUR CINEMA LEAGUE, INC.**
**105 West 40th St. New York, N.Y.**

■ ENSIGN Auto Kinecam camera with 1" *f*/2.6 lens and case, $60.00; Victor Model 5, turret front with 1" *f*/2.9 Meyer lens in combination case, $95.00; Ica Kinamo S-10 with *f*/2.7 Carl Zeiss and case, $37.50; Keystone camera *f*/3.5 lens, spring driven, $21.50; Kodascope Model C, new type, with case, $33.00; Filmo projector Model 57, latest type, 250 watt bulb, $98.00; Filmo projector, 200 watt bulb, round base, $45.00; 15mm. *f*/2.7 Carl Zeiss lens, fixed mount, $17.50; 1", *f*/1.8 Cooke lens, focusing mount, $20.00; 3", *f*/4.5 Wollensak telephoto, $25.00; Signtac title board with assorted pin back letters, used, $1.50; pilot light for Filmo projector, $3.00; Marshaloptic glass screen, 11x14" for rear projection, $30.00. WILLOUGHBYS, 110 W. 32nd St., New York City.

## EQUIPMENT WANTED

■ WANTED, 16mm. library films, whole libraries and single films, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

■ 16MM. CAMERA and projector, Bell & Howell or other good make. Give specifications and cash price. E. SCHMIDT, 406 Fanny Rd., Boonton, N. J.

■ WANTED: Late model Bell & Howell or Victor projector. Must be in good condition and price right. Reply to BOX 148, MOVIE MAKERS.

## FILMS FOR RENTAL OR SALE

■ PIXY PICTURES (25 ft.) 16mm. short subjects complete with leader, title and metal reel, all new film, $.75 each, three for $2.00. Send for list. Also many 100 ft. travel-scenics at $4.50. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

## FILMS WANTED

■ OLYMPIC Games (1932) good, reasonably priced, 16mm. Send description and price to BOX 149, MOVIE MAKERS.

## FILMS FOR EXCHANGE

■ WILL EXCHANGE five four-hundred foot reels 16mm. sound on disc no charge for some different subjects. FRED BRYANT, Lexington, Ky.

■ EXCHANGE EXCLUSIVELY—Our library was the first to reduce the price of EXCHANGE to $1.00 for 400 ft. films and maintain its STRICTLY HIGH CLASS SERVICE. Exchange prices: 400 foot reel, $1.00; 200 foot reel, 50c; 100 foot reel, 25c. RETURN POSTAGE REQUIRED. We positively will not accept pictures with broken perforations and scratched emulsion and that AUTOMATICALLY PROVIDES A GUARANTEE THAT YOU WILL GET QUALITY FILMS FROM US and QUALITY HAS NO SUBSTITUTE. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

## TRADING OFFERS

■ SHOTGUNS, target pistols, rifles, and other good firearms may be traded in at liberal allowances towards any photographic equipment, movie or still, including Eastman, Bell & Howell, Victor, Simplex, Pathex, Leitz, Stewart Warner and other leading makes. NATIONAL CAMERA EXCHANGE, 5 South 5th St., Minneapolis, Minn.

## PERSONAL OPPORTUNITIES

■ EXECUTIVE-Salesman; motion picture work a specialty; 16mm., 35mm., thoroughly familiar with general photographic industry. BOX 145, MOVIE MAKERS.

## MISCELLANEOUS

■ SPEED BOAT acquired by League member in payment for debt; like new, 26 feet, mahogany, chromium trim, phosphorescent bow, pneumatic trailer, Hispano Suiza motor with supercharger, 500 H.P., twin cockpits, bucket seats, leather upholstery. Can be delivered anywhere. Make offer. BOX 146, MOVIE MAKERS.

■ PRINTED titles easily made—get that neat, professional looking screen effect coming only from printed titles. Titles printed with Kelsey Presses are especially adapted to easy title photography with the new, small title makers which attach to camera. Excellent for direct positive titles or "straight" titles shot with reversal film. Complete printing outfits for movie titles; presses, type, inks, paper, supplies. KELSEY COMPANY, R-50, Meriden, Conn.

■ 16MM. TINTING, 2½ cents ft. any length. Red, blue, green, flesh, brown, violet, yellow. W. ZIEMER, 3017 N. Menard Ave., Chicago.

# CAPTURE the spirit of CHRISTMAS WITH MEYER LENSES

WILLIAM MANN

COLOR FILTER LICENSED FOR USE UNDER U.S. PATENT NOS.
U.S. PAT. NO.

## for COLOR and BLACK-and-WHITE

The fuller color correction of the Kino-Plasmat creates plastic photography critically sharp at all lens stops. In black-and-white, its enormous speed yields superb results under all light conditions. In Kodacolor — the ideal lens for the perpetuation of beauty in color.

*Kino-Plasmat f/1.5, 1"....$60.00*
*with Kodacolor Filters.... 75.00*

The Christmas tree on the lawn with its bright tinsel . . . the youngsters at play, indoors, with new toys presented by a Santa appreciative of their goodness . . . these are subjects which Hugo Meyer Lenses will capture in painstaking fidelity . . . and for the projection of Christmas Movie shows, Meyer Projection Lenses add to the pleasure of the occasion by throwing clear, brilliant luminous images on the screen.

## TELEPHOTO LENSES

The Movie Maker who appreciates the advantages of telephoto lenses in Travel—Sport and closeup work—unhesitatingly indorses the excellent quality of Meyer Telephoto Lenses. These make clean-cut, sharply defined pictures depicting each distant feature clearly and are noteworthy for the compactness of their precision micrometer focusing mounts. Prices from $45 up.

*Tele-Megor f/4 — 3", 4", 6", 9".*
*Trioplan f/2.9—2", 3", 4".*

Hugo Meyer & Co.

## KINON SUPERIOR PROJECTION LENSES EXTRA LARGE APERTURE

A remarkable degree of correction for color and distortion, a high light transmitting power and a minimum of zonal errors in the computation of formulae, assure a uniformly clean, sharp and well illuminated image in an orthoscopic field. Focal lengths, 1 to 6", $15 up.

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Ideal for indoor night photography or conditions of poor light, these lenses combine wide angle with extreme speed and cover a 60% greater field than a 1" lens. Furnished in focusing mount calibrated from 1½ foot to infinity. When revolving turret cameras, it is not necessary to remove lens.

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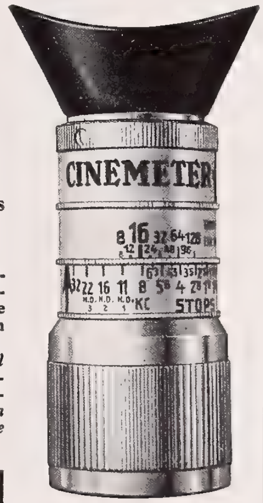

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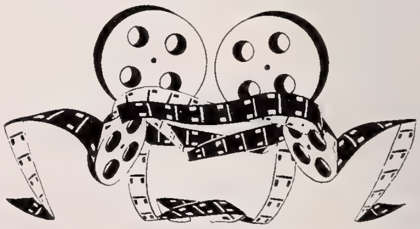
## "Why I film" contest

THE end of this month will see the close of MOVIE MAKERS' "Why I film" contest. Letters have arrived in good number and the judges can be promised real entertainment in learning of all of the various reasons why amateurs have taken to movies. Since the contest is not closed until December 31, there is still time for you to send in your letter, if you have not already done so. As you will see by the rules here listed, there are no annoying conditions of qualification.

Send in your letter.

*RULES*

1. *Write the best letter to* MOVIE MAKERS *on "Why I make amateur movies."*
2. *Anyone who has done amateur filming may enter the contest. There is no other limitation.*
3. *The best letter we receive will win a cash prize of $50.00. There are no other prizes.*
4. *The letter must not be longer than 700 words. It may be written in any language but, if published in* MOVIE MAKERS, *it will be translated into English.*
5. *The contest opened September 1, 1932, and closes December 31, 1932. The prize will be paid after the judges' decision early in January and the winner will be announced in* MOVIE MAKERS *for February, 1933.*
6. *Letters must be written on a typewriter, on one side of the page only and double spaced. They must be signed with the actual name and address of the writer.*
7. *All letters submitted, whether winning the prize or not, become the absolute property of* MOVIE MAKERS *and may be published in* MOVIE MAKERS *or not, as the editor may decide, without compensation therefor to the writer. The only compensation is to the one prize winner.*
8. *The judges are: Hiram Percy Maxim, President, Amateur Cinema League, Inc.; Walter R. Hine, Vice President, J. Walter Thompson Company; Dr. Lawrence C. Lockley, authority on writing letters.*
9. *Letters should be addressed as follows: "Why I Film" Editor,* MOVIE MAKERS, *105 West Fortieth Street, New York, New York, U. S. A.*



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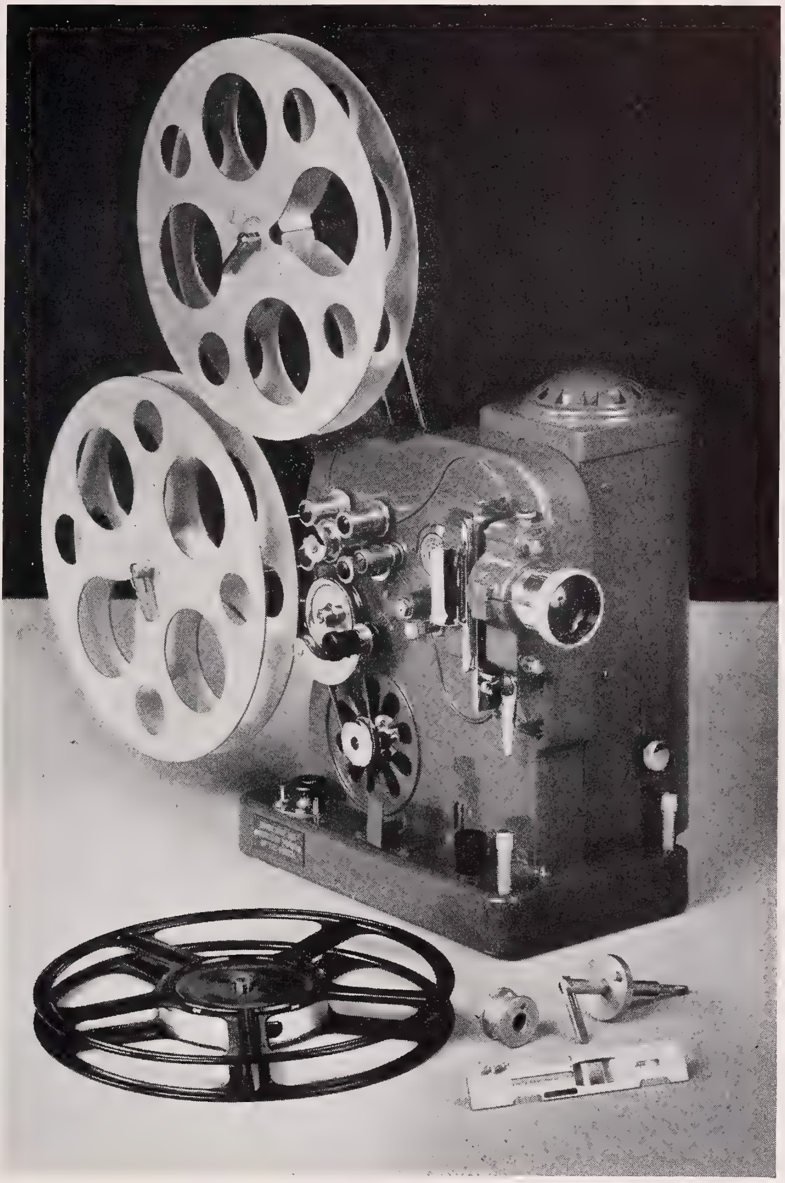

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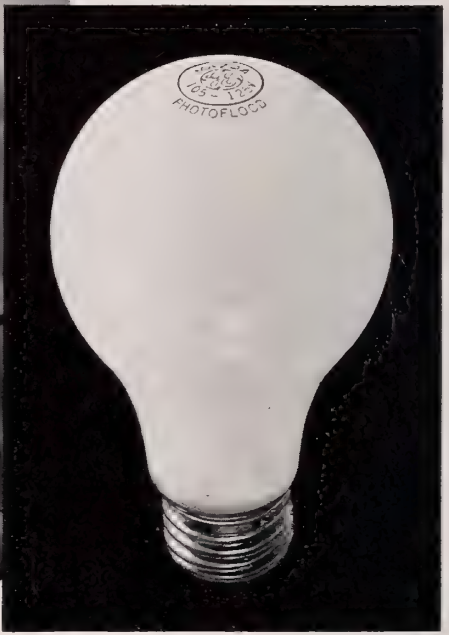

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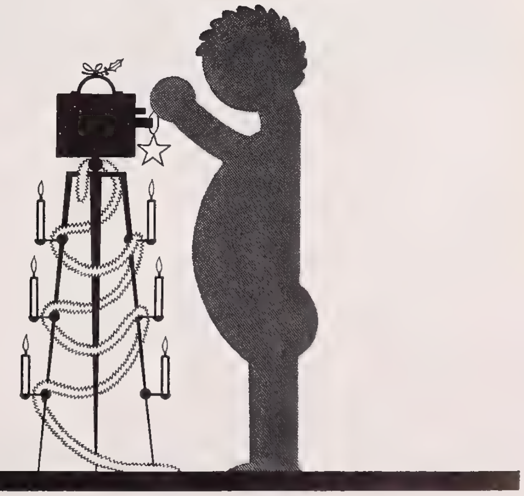
# Here to stay

## A greeting from the President of the ACL

THE end of another year has come and, in compliance with tradition, the President again foregathers on this page with the membership. Of all the six years which have gone by since we organized our Amateur Cinema League, the passing of none will be regretted less than this one. For three long years the most cataclysmic economic storm that civilization has experienced has raged. What appears to have been the apex of this storm came this year. That amateur cinematography has successfully weathered such a storm is an indication of the solid foundation that must exist under it. Scores of other organizations have succumbed. To the writer, who has steadfastly believed in the latent possibilities of amateur cinematography from the beginning, this stormworthiness is immensely impressive and encouraging. It gives assurance that the amateur made motion picture, with its independence from box office influence, has that thing about it which enables it to stand the acid test. It cannot but be a satisfying feeling for every user of an amateur motion picture camera that every foot of film he exposes is a help toward bringing out these latent and well worth while possibilities.

The writer is peculiarly conscious of this because of his intimate association with amateur radio. Twelve years ago amateur radio was regarded as amateur cinematography is now regarded. There were those who believed they saw in it far reaching possibilities. But there was nothing that any more than hinted at them. Today we see these latent possibilities all established fact, and civilization profiting by them. Thanks to organization, international amateur radio is today an institution. Under its sheltering arms we see private citizens in every civilized country on the face of the globe, and several of the uncivilized, communicating with each other, even to the antipodes. Do we not behold in this spectacle an influence for world intimacy and peace of a very considerable importance? Amateur cinematography conveys that which cannot be conveyed by words. It is an adjunct that completes and makes perfect world wide human communication. Thus, it has seemed to me that amateur cinematography possesses the same intangible, difficult to define appeal to intelligent minds that amateur radio possesses. And so, may we not look forward with confidence to its ultimately exerting its own decidedly important, favorable influence in the advancement of civilization? It seems to me we can.

Hiram Percy Maxim



**THE AMATEUR CINEMA LEAGUE, INC.**

*whose voice is* Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.*

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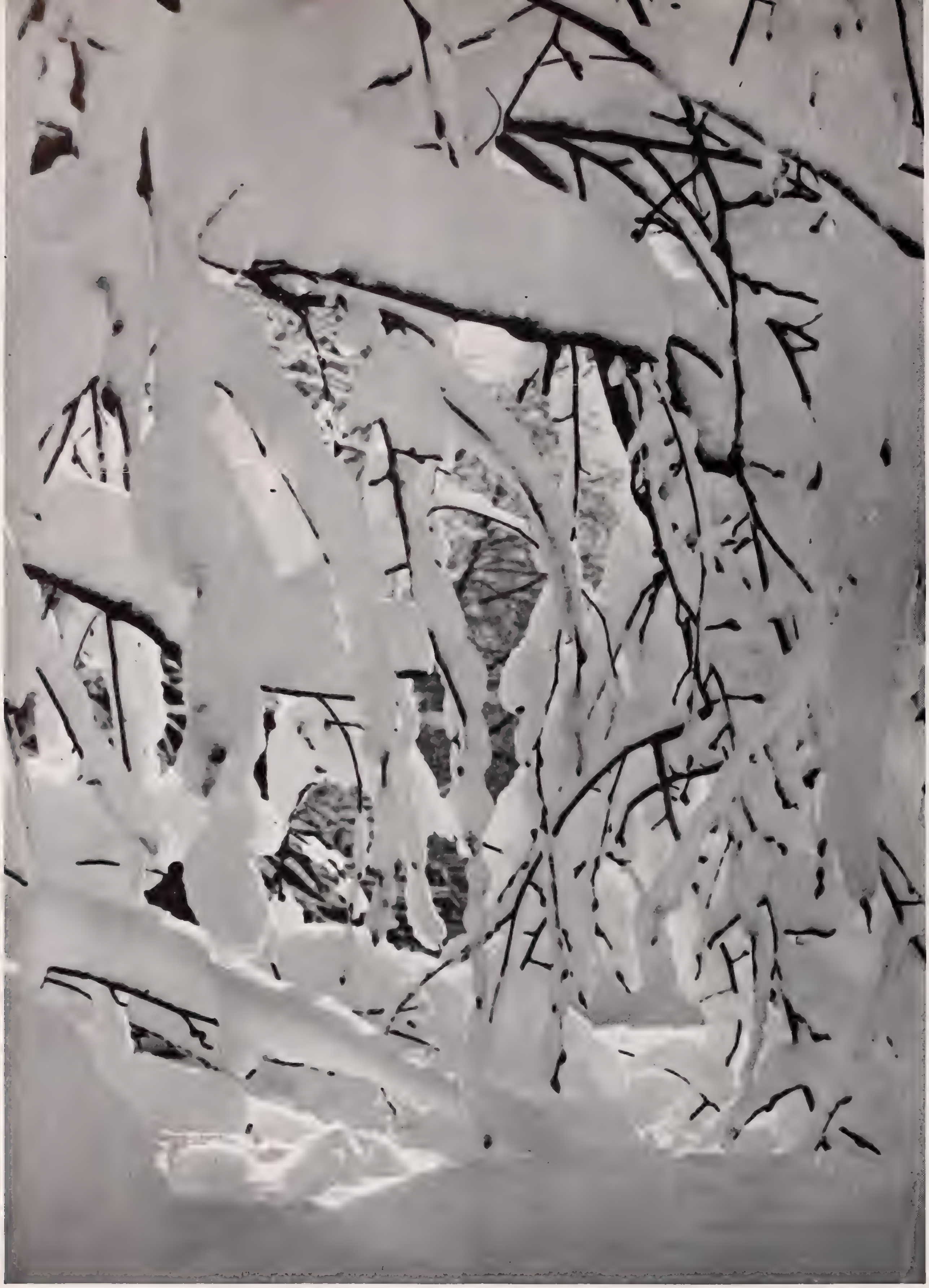


**Snow vistas** Shall we have a "white Christmas" in December? Impossible to predict, but it is possible to be prepared, having in readiness the camera, film and filters. Sunlight shining on snow will offer great contrast to the shadows and a 2X or 4X filter will help to get both. If the most important part of the scene is in shadow, read the exposure meter and set the lens stop for that part. The sun, shining from the side, will create a beautiful, rim lit effect on a snow laden network of branches. Could there be a better frame for a winter picture? Such effects may often be produced at night, with the aid of a flare, in which case, of course, the filter would not be used. Supersensitive film will help.

# MOVIE MAKERS

## The ten best

### Editorial staff of this magazine offers its choice

THE staff of Movie Makers is again proud to present its selection of the year's ten best amateur films. In accordance with the custom inaugurated in December 1930, each year Movie Makers' staff surveys a list of all the amateur films its members have seen during the year and from this makes a selection of ten which, in the unanimous opinion of the whole staff, are the most outstanding. While this choice is made on an entirely informal basis, without rules or a set technique of judging, it does represent the considered determination of Movie Makers' staff. Because of this and because of the fact that the films listed are chosen from nearly a thousand completed pictures, representative of the best amateur work in the world, we believe the selection to have significant value. Certainly, no contest or competition has ever represented so many amateur pictures.

The films chosen by Movie Makers' staff as ten best for 1932 are: *The Last Entry*, a seven reel mystery drama of extraordinary technical excellence, produced by a Minneapolis group of amateurs under the leadership of James F. Bell, jr., ACL; *Portrait of a Young Man*, a cinematic interpretation of nature achieved through closeups, filmed by Henwar Rodakiewicz, ACL; *Lot*, the third motion picture triumph of Dr. J. S. Watson, jr., ACL, and Melville Webber; *Two Minutes to Play*, a suave and amusing football photoplay that avoids all of the amateur pitfalls of this type of picture, produced by the Greenbrier Amateur Movie Club; *Studies in Blue and Chartres Cathedral*, a Kodacolor film of amazing beauty, and containing an epochal technical achievement in the sequences of the stained glass windows of Chartres Cathedral, made by John V. Hansen, ACL; *Garden Closeups*, as fascinating a nature picture as one will see, containing unusual views of insect habits, filmed by W. T. McCarthy, ACL; a complete film record of the construction of a sewage disposal system, a detailed and scientifically presented industrial picture, produced by Sherman A. MacGregory, ACL; *Canadian Capers*, a charming vacation film that contains one of the best railroad film studies ever made, filmed by Hamilton H. Jones, ACL; *Technical Methods in Cancer Research*, the most important amateur medical film of the year, produced by Francis Carter Wood, jr., ACL, in collaboration with his father, Dr. Francis Carter Wood; *Thornwell Orphanage*, one of the best amateur welfare pictures ever made, filmed by Willis Osborn, ACL.

As is bound to be the case, it was not possible to include in this list many very exceptional amateur pictures. Each year the temptation grows stronger to enlarge the list because of the number of outstanding films that cannot be included. However, to enlarge the list would be to reduce its significance, so the staff, after careful consideration of photographic quality, continuity, subject matter interest, titling and editing, limited the selection to these ten pictures. As has been the case each year, these ten represent a wide range of amateur filming interests. While, this year, the subjects are more specialized than formerly, this seems to be a natural development in the growth of movie making. As an avocation matures, a larger number of people will specialize in some particular phase. In the case of amateur movie making, this specialization consists largely in devotion to filming a particular type of subject. With such specialization, signal achievement in the field selected is bound to come. Most of the pictures listed above are the joint products of first rate movie making skill and a keen interest in the subject filmed. All of them are very personal achievements.

In addition to the ten best films of the year, honorable mention is awarded to the following pictures because of some outstanding and individual quality that each possesses: *The Grand Teton Country*, filmed by H. W. Voss, ACL, because of its magnificent handling of action subjects and long shots in Kodacolor; *Drifting*, a photoplay by Jack Navin, ACL, because of the charming story treatment and the thoroughness with which it was worked out by cameraman and actors; *Little Geezer*, a photoplay with child actors produced by Theodore Huff, ACL, because it is a delightful satire of professional movies and because of the handling of the child players; *Russell Sage Foundation*, filmed by Theodore Huff, ACL, because of the cinematic and varied treatment of an organization film; *Water*, by B. H. Blood, ACL, because of the skillful development of a novel continuity idea; *Girl with a Dress*, by Clyde Hammond, ACL, because it is a delicate and subtle photoplay of a type rarely attempted by amateurs; *I'd Be Delighted To!*, by S. Winston Childs, ACL, because of the photographic excellence of the interior closeups of which the film is entirely composed. It tells an amusing story without a moment's awkwardness.

Among the ten best, *The Last Entry*, running seven reels 16mm., is one of the most

Studies from "Lot", recent achievement of "Usher" filmers

ambitious amateur photoplays ever undertaken *and* completed. The plot, requiring many elaborate interior sets, is based on a mystery story that opens with a house party. While a room is darkened for the projection of amateur films, one of the guests is murdered and all present may be suspected equally. The detective handling the case uncovers the fact that the murdered man, an author, has lived on blackmail effected by threats of exposure through publication, which throws suspicion on several of the guests of the house party who were discovered to be his victims. However, in the end, the murder is solved by screening the same pictures that were on the projector when it was committed. Although this plot offered great difficulties in the direction of large group scenes, the creation of the necessary lighting effects and the interpretation of the actors' roles, it is beautifully and suavely handled. In the film are several lighting treatments that may be listed as among the most effective ever achieved by amateurs. One chase sequence staged through long corridors, a large, dimly lighted attic and on the roof of the mansion at night in the rain, can be likened only to the effects secured in the best professional mystery photoplays. James F. Bell, jr., ACL, was director with Charles H. Bell, ACL, and Benjamin Bull, jr., ACL, cameramen and Lyman Howe, ACL, in charge of lighting.

*Portrait of a Young Man*, by Henwar Rodakiewicz, ACL, is a triumph of fine photography and sensitive imagination. Abstract in treatment, and speaking through delicately rhythmed scenes of smoke, leaves, grasses, the sea, machinery and the heavens, this film is an attempt to portray in graphic terms a young man's reactions to the beauty, force and mystery of the natural world. In producing the final three reel version, Mr. Rodakiewicz has filmed deliberately toward the one end for more than three years and in many different locales. Although using largely material to be found in nature, he has so transmuted it, by the creative artistry of his selection and control, as to get from each selected scene, not a mere reproduced likeness, but a trenchant and symbolic image. *Portrait of a Young Man* is beautiful, exciting, workmanlike and distinguished.

*Lot*, two reels 35mm., produced by Dr. James S. Watson, jr., ACL, and Melville Webber, may be said to be as much of an advance in motion picture technique over *Fall of the House of Usher*, their earlier production, as that film was an advance over standard professional cinematography. There are very few cinematographers in the world who have devoted the whole of their efforts to experimentation with the motion picture as an art medium and, in the opinion of MOVIE MAKERS' staff, there is none who has achieved the signal results of these two. *Lot* represents a complete innovation, not only in the treatment of the theme as a whole, but in the cinematic interpretation of the sequences. In it, the familiar tools of the advanced cinematographer, multiple exposure, trick printing, complicated lighting, symbolism, models and models in combination with life size sets are used to secure an entirely new and very beautiful cinematic representation of the Biblical story. In *Lot* these two amateurs have mastered the world of illusion of the motion picture but, in doing so, they have produced more than a mere novelty; they have founded a new cinematic art.

*Two Minutes to Play*, running two reels, 16mm., and a production of the Greenbrier Amateur Movie Club under the direction of Hal Morey, ACL, stands out among the year's films because of its unusually deft cutting and shrewd camera treatment. Although plotted on the standard football yarn, the picture tells its story swiftly, smoothly and with a rising tempo of excitement that is a direct tribute to the production and to the editing. Consistently good photography, effective and varied camera angles and a well planned script were contributing factors in the success of this genuinely entertaining film story.

*Studies in Blue and Chartres Cathedral*, a cerulean cinema achievement, one 400 foot reel in full Kodacolor by John V. Hansen, ACL, shows what an artist's and a colorist's eye can select and record. While this film is in some sense a travel record, Mr. Hansen definitely made it a point to choose those scenes and vistas that revealed the open sky, whether seen in patches through the interlaced branches of trees or as a dim, distance haze, shimmering up from the tops of far off mountains. Here are deep blue skies overhead, merging into white mist at the horizon, apple green, azure, so many hues that it is a revelation to see that a mechanical process can so beautifully record nature. Mr. Hansen presents to the audience's eyes such a varying kaleidoscope of blending colors in his continuity that it is difficult to do the entire effect justice by mere description. But among his outstanding technical achievements are the recording of sunlit glades in a dense forest, especially effective [Continued on page 560]

# Lighting the festival

RUSSELL C. HOLSLAG, ACL

## Illumination used to give originality in Christmas films

WHEN the holiday season comes round and relatives gather on every hand, the amateur movie maker is usually called upon to "shoot his stuff" at a moment's notice, indoors or out. For it is during this season, with its cheer and open house, that friends and relations foregather who may not appear again during the year. Here is a chance to preserve the holiday mood for all the year.

Having read MOVIE MAKERS assiduously, the amateur will, of course, be thoroughly familiar with all types of simple lighting setups for closeups, medium and long shots and he will know that the greater the picture area included, the more actual light will be needed. He will know, too, that it is always wise and in good cinematic form to conserve as much light as possible by the use of reflectors, which may take the form of any flat, white surface of generous proportions. And he will know that, in most cases, it is advisable to use supersensitive panchromatic film for interior shots and to remember that the lighter the subject and its surroundings, the smaller the diaphragm stop to be used.

These are the fundamentals; they are not hard to acquire and to use. Once having mastered these, the amateur in holiday mood who sets out to take an indoor picture may conceive a desire for something further from the ordinary. He doesn't want to go to an immense amount of trouble nor to herd the guests into a production unit; he is not even anxious to blow the fuses. But there are simpler ways to achieve original effects with lights and, perhaps, just a few hints, coupled with a little constructive imagination, will aid him to produce that individual touch.

In working out novel lightings appropriate to the holiday season, one might start by thinking over the stock ideas that are used in art and literature to give atmosphere to representations of the Christmas season. Of these symbols of Christmas, perhaps the most usual and easiest to produce is the familiar firelight scene. There is nothing more cheerful in the Christmas movie than a good, crackling blaze in a fireplace. Those who dwell in hearthless apartments may simulate a fireplace cinematically. But first, let us take the case of an actual fireplace containing a real, "honest to goodness" fire. Even with supersensitive film, the light from the fire, itself, would hardly be sufficient to produce a well exposed image of those gathered around. The thing to do, if one is so fortunate as to have a roaring log fire at his disposal, is to take a picture *of the fire itself* for introducing the sequence and, perhaps, for splicing in at appropriate intervals. The blaze will photograph beautifully on supersensitive film at *f*/3.5 or on normal panchromatic with a faster lens (*f*/1.9 or thereabouts). A wood blaze is rich in yellow and red and is a very happy subject for panchromatic film. Even when the fire dies down and the glowing embers assume fantastic shapes, it may be photographed, preferably with superspeed film and a half speed camera. A judicious poke or two among the embers when the glow dies down too far will help matters.

A group or individual seated before the fire or children lying on the hearth rug should be illuminated by artificial means. It will be necessary to make some preparation. Choose a time when the fire itself is not burning and the fireplace is clear. Inside the fireplace, arrange one or two reflectors containing the movie lighting bulbs, placed in such a way that the source of their light will be concealed from the camera lens, which shoots the scene from the side. A little judicious arrangement of the connecting lead will conceal that too. The subject is now seated in front of the fireplace in a natural position and the scene is shot. Illumination of this kind will be very "contrasty," with deep shadows on the side of the subject away from the light, and will approximate the effect of firelight very convincingly. Some amateurs who are sticklers for realism have even contrived to produce a flickering effect in the light by inducing a youngster to crawl inside the fireplace and wiggle a piece of cardboard in front of the light source. With or without the flicker, such a film can be tinted a deep amber or red after it is finished and will produce a most impressive effect on the screen. Several laboratories are equipped to do this. If you haven't a fireplace, you might contrive to cut out an opening in a large piece of cardboard to simulate one.

Another effect that is associated with the season, and which is particularly adapted to a single portrait effect, is the candlelight

[Continued on page 564]

**Demonstration of lighting by movie makers of toyland**

Dayton Snyder

# The clinic

RUSSELL C. HOLSLAG, ACL

## Technical comment and timely topics for the amateur

**Stunt of the Month** ■ As human actors are not always completely reliable, I cast about for some kind of substitute that would give me the animation I wished for a Christmas film. After a little experiment, I found the substitute in some flat, paper figures which are easy to make and which I found to provide some very amusing antics on the screen. Furthermore, they proved to be humble beasts, fully amenable to the dictates of their master, asking little and giving much in return. The creation of these comical animals is very simple. An egg shaped piece of brown or gray cardboard, a circular piece for the head (a very expressive eye can be drawn in with a compass), a long, narrow point for the beak, which is pasted on, and a semicircular piece for the feet create the animal. In my film, the birds did not appear all at once. I answered the age old question by showing the egg first; in fact, there were three of them, appearing one after the other. Motionless at first, they suddenly begin to undulate; this and the following effects were produced by stop motion. Suddenly the heads with long beaks appear and revolve upon the bodies with rhythmic astonishment. To complete the picture, the feet suddenly appear and abbreviated tails may be added. A little experimenting with such figures in movable parts will reveal a great number of amusing variations. To photograph them successfully, the figures should be on a flat, horizontal plane, with the camera suspended above. Illumination should be by artificial light and, with a little practice, it will not be found difficult to expose the film one frame at a time, moving the parts of the figures between each frame.—*Alexander Stüler.*

**Winter lights** ■ One of the most pleasant winter effects, which warms the heart though the weather be biting cold, is the sight of the cheerful, twinkling lights of a house on a winter night. They shine over the snow and speak eloquently of the warmth and bustle within. Too difficult an effect for movies? Not at all, providing a little extra preparation is made. Of course, the ordinary forty or fifty watt bulbs in the house fixtures will not make much of an impression when photographed from the outside. But, if floor or table lamps are placed near the window and Photoflood bulbs used in these, the effect will be all that is desired, photographically. It is better to use lighting fixtures with translucent shades for this purpose, as the unshielded bulbs may cause flare. Another way to achieve a similar effect is to draw down the white shades in the windows and to direct the light full on these from the inside, using movie lighting units with their efficient reflectors for the purpose. In order to get the outline of the house, itself, in the picture and thus achieve a moonlight effect, the scene may be taken advantageously just at twilight, when the faint daylight left will register an exposure. If the picture is to be taken after dark, a single flare may be used behind the camera for the same auxiliary purpose. Use a wide open lens.

**Random shots** ■ To capture cloud effects, it may not always be necessary to use filters. Remember that the primary function of the average filter is to hold back the *blue;* in a gray sky with dark clouds, there may be very little actual blue. In such a case a small diaphragm stop will often produce a very interesting cloud effect and one that is peculiarly appropriate to winter. ■ Be careful of over exposure on snow. The effect of a broad, white expanse of snow in a scene is to produce a highly efficient reflector for the sunlight, so that stops of *f*/11 and *f*/16 are often indicated under these conditions with normal speed panchromatic film. ■ If there is skating in the neighborhood, why not try the stunt of a traveling camera shot? One of your friends who is a sure footed skater can hold the camera steady in his hands and shoot the picture while being pushed along the ice. This would be an original way of securing a "trucking" shot of another skater, just ahead. If the light is bright, a camera speed of 32 or 48 will help to iron out unevenness in the motion. ■ Shadows on the snow offer excellent cinematic possibilities. There are the bare branches of ordinary trees and the fuzzy ones of the conifers, swinging in the wind. The use of a small stop is advised.

**Small camera caution** ■ Since the introduction of the pocket type of home movie camera, it has been noted that not a few home movie makers find that they fit the hand a little [Continued on page 570]

Publishers

Effective winter scene may be made of lighted house

# All of Christmas

EPES W. SARGENT, ACL

**Modern equipment insures recording of whole festival**

Douglas of R. I. Nesmith and Associates

**Children and tree express heart of midwinter holiday**

THIS promises to be a cinematographic Christmas. Most Christmases have been, since the simplification of cinematography for the home, but this year a new order obtains and hundreds of new indoor workers will be added to the list of those who will focus on the Christmas tree or make other records of the season.

With a few of the new globes, which can be screwed into the regular sockets or run anywhere by means of extension cords, with no danger of blowouts from careless use, and with supersensitive film to aid the all purpose objective, indoor photography becomes a delight instead of an athletic exercise. Added to this facility of lighting, there is also the possibility for less expensive filming with cameras and film not available a year ago.

Christmas, of all the holidays, is peculiarly a home festival. It centers around the hearth and the dining room. It brings all of the family together without extra effort and, best of all, it provides an almost limitless array of possible subjects. The camera owner with a couple of reels of supersensitive film can make a vital record of the festival that would baffle even the facile pen of a Dickens. For that matter, if costumes are available, there is no good reason why the artist should not reproduce the delightful Christmas scenes from *Pickwick Papers* or repeat the story of Scrooge and Tiny Tim. But perhaps for this first Christmas, the home record should prove the most satisfactory activity.

There is poetry in the fabrication of the spicy mince pie, a mouth watering urge to the compilation of the aromatic pumpkin. And it will not hurt any, if in the latter you can dig from your files a shot of a cornfield with the pumpkins distributed between the shocks. Either process can be dramatized in action and still life, particularly if there is a holiday in the country with the old fashioned farm kitchen for background. Most farmhouses are provided with electricity these days, or at least such as are occupied by camera owners.

The turkey, too, will deserve a chapter. Slip over to some poultry farm, if time permits, and stalk the gobbler on his native heath. Make a shot of the poultry in some store window or on a market stall. Show a flash of the plucking and stuffing, and with a reflector throw the light into the oven where the *pièce de résistance* is comfortably browning in the domestic inferno. Follow the bird to the table and, if you will, beyond that to Rover or Fido getting his Christmas party from the bones. If you hold, with many, that poultry bones are not for canine consumption, substitute some meat, and shoot while he is eating that.

Of course, no picture will be perfect without the tree. And the tree offers as many angles as you can find in the most modern German production. In the country you can get the snow clad tree. If there is no snow, shoot a little high and empty a bucket of whitewash over the needles. In the city a trip to the railroad terminals will give vistas of long lines of gondola cars loaded with the firs and this can be followed by a street scene with the trees on display for sale.

In the home there is the setting up, the dressing and, finally, the distribution of the presents. Work the children in for this. They will come in handy for medium and closeup shots. With supersensitive film and two photofloods correctly placed, you can get a good shot of the tree lighted up. Turn on the tree lights, for they and the ornaments will register beautifully.

If you follow the pretty custom of decorating some conifer in the yard, add that to the collection. Make both a day and a night shot. Photofloods on an extension cord will give sufficient illumination for the night scene. In New York City, the illuminated tree in Times Square would make an excellent night shot.

Then, too, there are the Christmas waits. This scene should be carefully lighted for a night effect. Bundle the youngsters up warmly, for it will be cold standing around. It might be better to arrange the lights first and then call the children when you have made your set up and are all ready.

But all of these are merely the background for the real spirit of the season, the family jollity. Make enough of the suggested footages, if you wish to form a series of short subject reels of the season. For the main record, flashes can be used for atmosphere. Of course, there will be a party, but the large party simply goes for the record. It's just a party. What will make it a real picture will be the intimate touches, the grief of the newly made doll [Continued on page 562]

# Winter closeups

A. L. LORAN

L. L. Richards, ACL

Pine tree branches snow laden offer fine winter shot

NOT many years ago, when it snowed, people would bundle themselves up inside their houses, close every door and window and huddle in front of fireplace or stove. At about the same time, when the production of some struggling motion picture company called for an outdoor snow scene, an indoor studio set was used and salt was substituted for snow. The development of a nation wide interest in winter sports changed all of this. New Englanders appreciate the beauty of their winters, winter tourists flock to Montreal, Californians seek the snow on their mountain tops and an amateur movie maker has scarcely been known to "fake" snow in an indoor set.

It is just as desirable to plan a winter scenic in advance as it is any other type of picture. Failing a complete plan, the movie maker should not forget to take sequences. He should remember that anything worth filming is probably worth at least two shots, one of which usually should be a closeup. If, for instance, a movie maker has selected a charming view of fir trees covered with snow, he would do well to follow it with a closeup of a branch of one of the trees, framed against the sky. Such a closeup adds emphasis, clinches the effect and provides variety.

Since the winter snow background is always quiet and motionless in feeling, a winter scenic calls for human action to an even greater extent than the summer or spring scenic. Winter sports, children playing in the snow, hiking and street action, all can provide activity for the scenes and, perhaps, motifs or themes for the whole film. The graceful beauty of skiing suggests a film based entirely on interpreting this sport. Several European films of this subject have achieved rare cinematographic beauty, but in this country, for some reason, the field is comparatively neglected, although one or two excellent record and instructional skiing pictures have been made by amateurs. A ski scenic would be a unique achievement.

A film made almost entirely in closeups is a first rate winter possibility. With the closeup, the cameraman is able to exclude the portions of the picture that are not essential to his purpose. He can select a bit of beauty out of an otherwise dull setting. For instance, a cedar tree, partly covered with snow and against an uninteresting background, might well be discarded. However, a closeup of one branch of the tree, as it is swayed by someone outside the picture and as the snow tumbles off in fine powder past the lens, might make as effective a winter shot as one could find. Discovering beauty by isolating it from an uninspiring general scene is rare sport and productive of the most amazing results. With a closeup one may capture the fugitive delicacy of patterns in the snow, caused by wind or branches of plants. Even the half frozen mud puddle may yield a charming study in black and white. Clean snow furnishes a soft white background for moving shadow effects. Shadows of trees or plants moving in the wind or of human beings may be filmed readily.

Much may be said in little footage through their use

The closeup may also be used to introduce a medium or longer shot. For example, one might make a closeup of ski tracks in the clean snow and then slowly tilt the camera upward to include a view of the skier just as he starts down the hill away from the camera. A closeup of snow drifted into the corner of a building might include a hand reaching into the scene and grasping a fistful of snow and might be followed by a closeup of the hands making a snow ball and then a medium shot of the youngster as he hurls it.

These closeups suggest an impressionistic interpretation of winter as a continuity theme. Such a film would include dramatically significant bits of action that were typical of the season, and the majority of the scenes would be very near closeups. A medium shot of a hillside covered with snow might introduce the picture. It would be followed by a closeup of a sled, then by a medium shot of a child coasting down hill, the sequence ending with a closeup of the youngster's happy face. This would immediately be followed by a closeup of an adult face that is anything but happy. The next scene reveals the cause—his car is stuck in a snow drift.

At first glance, it might seem that this treatment really amounts to the assembly of a group of chance shots. Quite the contrary, it would be effective only if very carefully planned and edited. Although the scenes of the happy child on the sled and the dismal adult and the stalled car seem to have little connection, they actually present two feelings about winter and are thus tied together. Carrying the idea a bit further, next plan a sequence of winter sports and follow a closeup of some skater, obvi- [Continued on page 563]

# Filtering Christmas

HORACE R. SISSONS

AS the Christmas season approaches, most movie makers plan a film record of the family festivities. If the weather man favors those of us who live in the northern section of our country with a "white Christmas," it will be well for us to take special care in preparing for the unusual lighting conditions which will prevail. Snow covered landscapes lend themselves admirably to beautiful movie compositions. Because of the light available from sunlit winter skies which are reflected by the snow, great care must be taken to avoid extreme contrast and halation.

The first problem to be solved is that of the type of film best suited to the prevailing conditions. If bright skies could be assured in advance, the use of the normal speed panchromatic film would give us uniform results. It is, however, well to plan for average winter light, which is referred to as "dull" on the scale of your exposure chart or meter.

With this type of light, best results may be obtained by threading the camera with one of the rolls of supersensitive panchromatic film which Santa Claus placed in your stocking on Christmas morning. This special film has the same anti halation qualities as the regular speed panchromatic and, in addition, has the extra emulsion speed and extreme latitude needed for winter filming.

It is well known that scenes made of extremes in light and shadow are the most difficult to photograph with balanced results. Winter sunlight, at its best, does not have the brilliance of summer sunlight and must be used more generously in making photographic registration. This is accomplished by increasing the lens diaphragm opening. It will also be necessary to make some adjustment or compensation for the additional light reflected by the snow covered portions of the scenes. The best results under these conditions will be obtained by the use of filters.

The filter most useful for all around work is the yellow one made of glass or gelatine, and your dealer can supply you with this type in suitable mount for your lens equipment. For snow scenes, the 4X is recommended. This filter requires practically no compensation adjustment when employed with supersensitive panchromatic film and is, therefore, the most simple to handle. The latitude of this film, in conjunction with a 4X filter, allows the registration of light from the darker parts of the scene, and danger of over exposure from the snow covered field in bright sunlight is minimized.

## Midwinter scenery better expressed by these devices

In filming landscapes in which a snow covered area meets the bright blue of a sunlit sky, we have another problem to solve. The blue sky will be registered with practically the same intensity as the snow, unless the proper filter is used. The yellow 4X filter will improve the results but, for a more apparent separation, a red filter (generally known as an "A" filter) is suggested. Two manufacturers make red filters of this type which fit their standard lenses and your dealer can supply you with the filters in mounts necessary for other lenses. The density of the red filter is so great that the use of supersensitive panchromatic film is advisable. Compensation for this density is made by increasing the size of the lens opening five times, or a little more than two stops, on the diaphragm scale.

Beautiful moonlight effects can be made with the red filter. To get this type of scene, do not compensate so much for the filter density. If a factor of 2X or 3X is used with the red filter on a scene with a foreground of figures, trees or shrubs outlined against a background of snow covered fields or hills, one of the most unusual pictures obtainable will result. The foreground will be silhouetted in almost dead black and will make the scene a prized and artistic addition to your film library.

Those who spend Christmas holidays in the country should not miss the opportunity of shooting a few scenes in which a small stream or pond is the center of screen composition. Many streams are active and flowing in the winter time, and the contrast between the dark water and snow covered banks is often beautiful. Sometimes a carefully selected camera position will enable the lens to pick up reflections of light from the ripples in the water. This condition requires the same handling as the moonlight effect described above, except that a yellow filter is used in place of the red filter and the lens diaphragm is ordinarily closed to a smaller stop instead of opened to a larger one. Persons or bare tree branches silhouetted against the sparkling water often produce very striking effects in sheer blacks and whites.

Since the winter sun is low in

[Continued on page 562]

R. I. Nesmith and Associates

Beautiful contrast found in pictures of snow and water

# Using still cameras

C. W. GIBBS, ACL

## Reasons why these are proper adjuncts for cine amateurs

THE principles of photography are exemplified in any operation which consists of passing rays of light through a lens and impressing an image on a sensitized surface. This happens sixteen separate times a second in the cine camera and, although images are recorded at a much slower rate in the roll film camera, the principles involved are much the same. Perhaps it is because of the great similarity of fundamentals that the movie enthusiasts are also interested in making still pictures. The two processes, far from interfering, supplement each other. This may partly explain the popularity of the new, small, roll film cameras which take a plurality of pictures at a single loading for later enlargement. These supply a still photographic unit which is easily carried wherever the movie camera may be taken. Moreover, it often happens that the photographer is struck by a scene which, in its very motionless essence, is a more fitting subject for a still picture than a movie. In such cases the small still camera, taking pictures that may be enlarged later, is most convenient.

In working with a still camera, there is a surprising similarity in the speed of the sensitive material used between the ordinary panchromatic cine film and the well known "chrome" type of roll film now everywhere available. In cine work, when the film travels at normal speed, the duration of exposure for each picture is approximately one thirtieth of a second. For still work, the basic all around shutter speed generally accepted is one twenty fifth of a second, so there is very little difference between the two exposures. In general practice, therefore, the shutter setting of one twenty fifth of a second may be kept as the standard exposure and the diaphragm adjustment for various lighting conditions, just as in a cine camera. The many, new and well known roll film cameras now available bear the usual *f/* numbers on the lens barrel for diaphragm control, so that again the similarity to the cine camera obtains. Many of the small still cameras have lenses as fast as the *f*/3.5 with which the cine worker is so familiar but, if the still camera lens is a slower one, compensation may be effected by using a longer exposure than a twenty fifth. However, if a longer exposure is required, use a cine tripod or there will be a blurred picture because of the probable movement of the camera.

If an amateur has chosen cinematography as a serious hobby, he naturally wishes to know as much about the theory of photography as possible. By using a still camera and doing his own finishing—which is very simple—a better understanding of the subject will be obtained. He may see the effect of exposure, development and rendition of tone. He may learn what is meant by contrast, quality and many other terms that are common usage in photographic discussions. Of course, there is a very great difference between making simple contact prints and the cine film reversal process, but the lessons learned through doing still finishing will find constant application in regular cine work. They will enable the movie maker better to understand the whole photographic process.

Amateur photographers often require enlargements from their cine films for use as title backgrounds, for gifts to friends or for mounting in albums. Making such enlargements is not a simple procedure. Even although the cine enlarging attachments are very efficient, the degree of enlargement from the small frames is sometimes limited. If the scenes which are to be enlarged are taken with the still camera, the process resolves itself into a simple, inexpensive procedure. The photo finisher can supply enlargements of the desired size and of fully satisfactory quality. The amateur movie maker often meets scenes that appear of doubtful pictorial value. Perhaps he is not sure of the angle of lighting conditions under which the scene can best be made. With the still camera a number of pictures can quickly and cheaply be taken and, from these still prints, the proper angle and light conditions determined before the scene is shot with the cine camera. Then, too, test exposures can be made under the more unusual lighting conditions and the results analyzed in a shorter time than would be required to have the cine film processed. A few test exposures on the still camera will often clarify matters considerably.

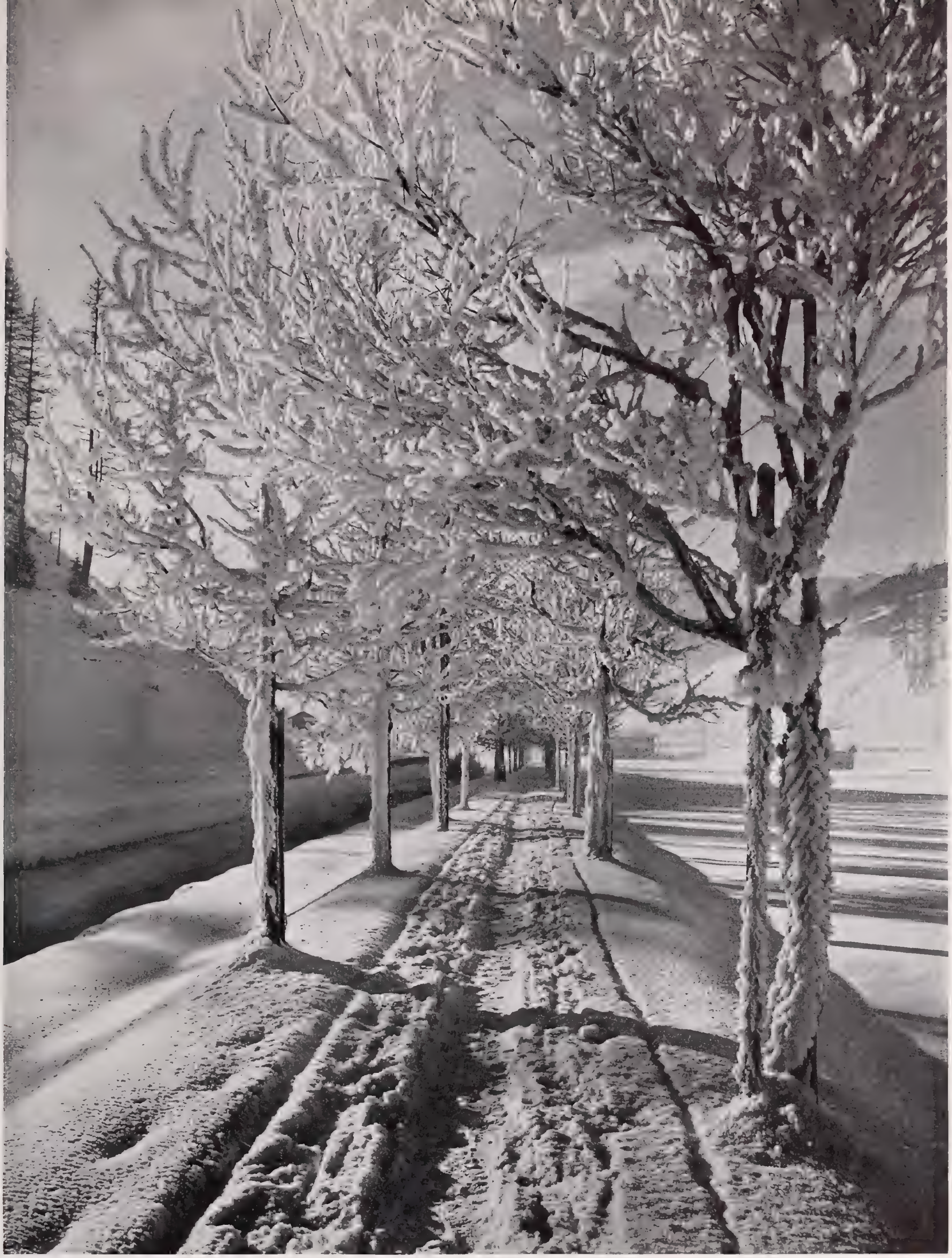
When traveling, one is frequently bewildered by the number of opportunities which are offered for filming. Here, again, the still camera can find a use. Instead of shooting very short snatches of everything in sight, in order to conserve movie film, take the scenes of lesser movie value with a still camera for purposes of record.

There are a number of types of still cameras which can be used handily in conjunction with a movie camera. Veterans in this class are those which take a large number of still pictures on 35mm. film. These cameras are compact and a considerable number of exposures may be made on one roll of film. Though the images are small, they stand enlargement well because of the special lens equipment which is used in them. Here, it is possible to take advantage of the great variety of normal, fine grained and supersensitive emulsions which are available for professional cine use. A camera of this type, rightly used, will yield negatives of great detail which can be enlarged almost to any size desired. A well known example of this type of camera has recently incorporated a number of highly interesting improvements and additions, so that normal or telephoto shots may be taken at will, just as in the movie camera.

Next we pass to a class of still cameras which take pictures on small, "vest pocket" size roll films. The advent of the "chrome" type of emulsion in this size has given the users of these cameras a film that is as fast as cine film and which gives excellent results in monotone color rendition and definition. The rapid increase of this particular type of camera eloquently attests to the fact that it is a fully serviceable means for making good still photographs. Its handy compactness makes it ideal for use in conjunction with a cine camera. Here, again, the lens definition, coupled with all the other refinements found in camera and film, will permit of excellent enlargements of almost any size.

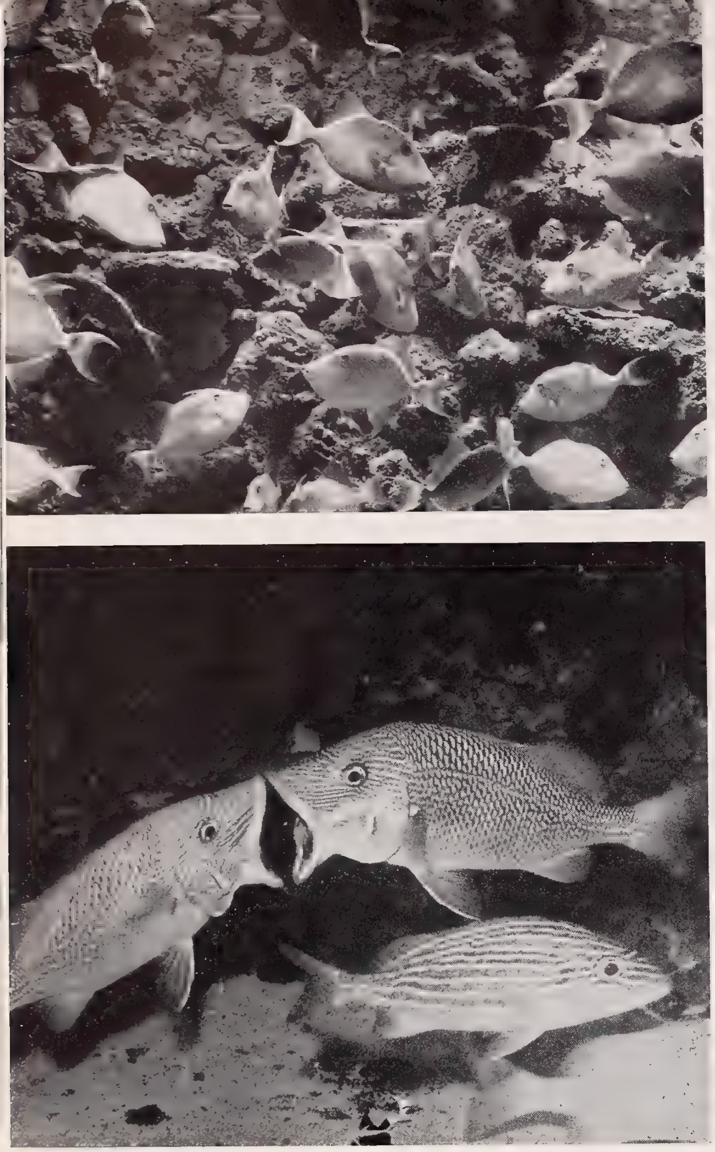
There are so many examples of this generic type of camera that it would be impossible to describe them all. It is enough to say that those of dependable make can be relied upon fully to perform to specifications. Moreover, the accurate lenses with which this type of camera is usually fitted compare in quality with the best movie lenses. The opportunity that they offer for taking twelve, sixteen or more pictures to the roll is very attractive to the traveling movie maker. Special types of these cameras do on a smaller scale all that larger still cameras can accomplish. They may be had with ultra fast lenses, focal plane shutters, plate and cut film holders, twin lens attachments which may be focused visually, showing the image right side up just as in the larger reflex cameras. In fact, one famous make of precision type small still camera may be equipped to take its own or cine lenses interchangeably as is desired.

[Continued on page 565]



Ewing Galloway

**Nature's backlighting** When the ground is covered with snow, many fantastic movie effects may be created by pointing the camera in the direction of the light. Effects of contrast and depth may be secured by side lighting. Snow makes an efficient reflector and readily permits unusual lighting. Snow tracks, lighted in the conventional manner, often seem commonplace, but when the light comes from the rear or from a low sun, it brings them into prominence and emphasizes any irregularities in the blanket of white. Filters will cut down exposure and give contrast between sky and snow which are so often the same tone in winter. Be sure to expose for the general effect.



Paul W. Kearney

Trigger fish and grunts are among the marine actors

# Fishing with film

PAUL W. KEARNEY

## Presenting a new field of cinematic effort and success

YOU have read a lot about hunting with a cine camera—have you ever tried fishing with one? It is real sport—a sport that easily ranks with actual fishing, for thrills, and gives just as much vest bursting satisfaction in reward. What's more, the field is wide open to the amateur cine enthusiast. On the one hand, there is the public aquarium in the average large city where the serious worker can usually obtain permission to make pictures. And, on the other, there is a far greater field among the collections of fish fanciers, professional and amateur, who are so rapidly spreading the current vogue for home breeding of tropical specimens.

It is an interesting field from many angles. If you're a pictorialist at heart, then stand before a tank of fish and wallow in their poetry of motion that makes dancers appear ungraceful by comparison. If you want human interest stuff, here is a library of material that grows in abundance as you become better acquainted with the subject. And if you care to take the scientific approach, here's a life work for you. No matter which phase appeals to you, the fruits of your labors will be many hours of entertaining amusement for the folks gathered around the projector, be they young or old.

Tropical fish, of course, offer an unending fascination in their strange habits of living and love making. The harlequin catfish with his patent vacuum cleaner; the casarab, the fish that sits down; the amazing lung fish; the splashing samlet who lays its eggs out of water; the climbing perch; the fighting fish, the nest builders, the live bearers—there are a hundred of them with so much appeal that they are building a new business in this country.

In the realm of the public aquarium another group awaits you. There are the ingenious shark suckers; the droll eel pouts; the trigger fish with their trick spines; the kittenish grunts; the fierce but graceful morays; those master quick change artists, the groupers, and their only rivals, the prosaic flounders, whose patterns change so rapidly that you begin to doubt your own eyes. What a field here for color work!

But let's not go that far at the start. Let's stick to the elementals that anybody can handle, for there is a wide enough range there. With superspeed panchromatic film and two Photoflood bulbs in reflectors, you can make splendid fish movies with an *f*/3.5 lens if you follow a few fundamental tips.

Bear in mind, first, that light which passes through air and through water has two different values. Consequently, in illuminating the inside of an aquarium, instead of working on the basis of two Photofloods at six feet, shorten the distance to *four* feet for an aperture of *f*/3.5. The water will absorb much of the light, so you must compensate for it. And when we say "four feet," that means four feet from the fish, not four feet from the glass. This brings up the supplementary point that distances in the water are quite deceptive and will fool you badly unless you are careful. A fish eighteen inches from the glass front of the tank appears to be only about six inches away; hence, when you are photographing large tanks, it pays to get the exact measurements of the case first. Then, if possible, examine it from above and select markers on the bottom to guide you when you are looking in from the front. The best method of focusing is a visual one in a critical focuser.

The second major point to remember is that both water and glass do strange things with light. The glass in fish tanks runs from a half inch to two inches thick, depending upon the size of the tank, and that is important. You do not want reflections into the lens, while you do want the light to reach back into the tank, and neither of these factors will respond correctly to haphazard handling. You will get the greatest penetration with the least glare in the lens by placing your reflectors parallel with the glass and then tilting them slightly down. The best rule of thumb to follow is to place one lamp on each side of and about eight to ten inches higher than the camera. The camera, itself, should be tilted down, the front being an inch or so lower than the back, with the lights at approximately the same angle. When the light rays strike the glass at this angle they have a tendency to flatten out and penetrate the water on a more or less horizontal line. Keeping the camera tilted, too, is merely a safeguard against getting a reflection from the glass. If you [Continued on page 557]

# The titles you make

NORMAN D. TAYLOR, ACL

## Simple methods of title experiment for home workers

TITLE making is as pleasant and easy as other forms of cinematography and it is a rattling good pastime for a winter's evening. If the work is well done, it will greatly add to the film and will give the movie maker a taste of the same satisfaction of accomplishment that an author feels who sees his book in a store window, all nicely encased in a gold lettered red cover, a veritable "best seller."

Titles, themselves, may be made in a great variety of ways. The most common method is that employing cards with either typing or hand lettering. These may be lettered in an endless number of styles. The amateur who cannot letter easily may employ movable letters. These may be of wood, celluloid, metal or paper and must be used for the most part in titlers which are larger than those for cards. If the amateur is handy with tools, he will find it very easy to make a satisfactory title board following the directions which have been published in MOVIE MAKERS or, if he desires, he may design one to his own tastes. Fundamentally, any titler is nothing more than a device to hold the camera in correct relation to the surface upon which the lettering is to be placed. If the letters are to be fastened to the board, it may be used in a vertical position; if movable letters are used, the horizontal position will be found most convenient. There are many types of inexpensive titlers on the market employing the above systems. Some of these have a supplementary lens which takes care of the close focusing necessary at short range.

Some forms of titles may be made without the use of a title board. In this category would come the use of wooden block letters obtainable at small cost in any toy store. By placing these so that side lighting will give deep shadows, very striking effects can be obtained. Other methods will suggest themselves as the amateur progresses with his title making. For example, the long forgotten box of anagram letters can be pressed into service.

An interesting variation in title making is supplied by the use of glass as a support for the letters. In this case the letters are best made of paper, either cut out by hand or purchased already gummed from a stationer. The illustrations show how this method allows the inclusion of appropriate backgrounds. For example, a few popular books of travel stacked up behind the glass will form an interesting background for that reel of the summer's trips. A glass title frame will also permit the introduction of motion in the background, simulating double exposure. The lettering is placed on a sheet of clear glass and the glass is held in front of the camera so that the scene desired may be photographed through the letters. A very professional effect may be secured by starting the camera with the focus on the background and gradually changing it to the letters and then, after the usual running time for the wording, changing the focus so that the background again becomes sharp.

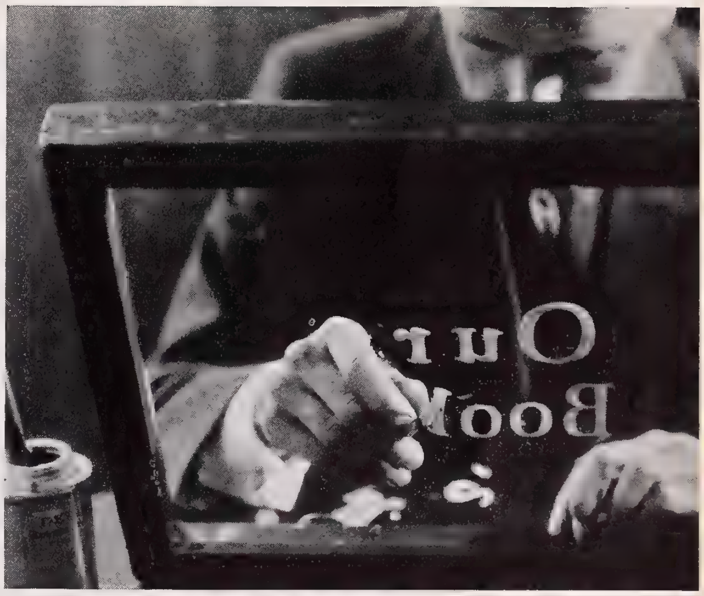
In laying out a title, whether it be for hand lettering, printing or movable letters, always leave plenty of space on all sides. It is disconcerting to see whole letters and even words chopped off on the screen because of poor original centering and crowding too much into the available space. Try to get a pleasant balance or display of the words. In writing a title card, lightly block out with a pencil a series of rectangles within the space you want the lettering to occupy, then draw light lines and space out the letters evenly, giving prominence where it is needed. When you are quite satisfied with the arrangement, go ahead with the inking, finally erasing the guide lines. It is much like show card writing. Use plenty of blank space and balance it with the letters.

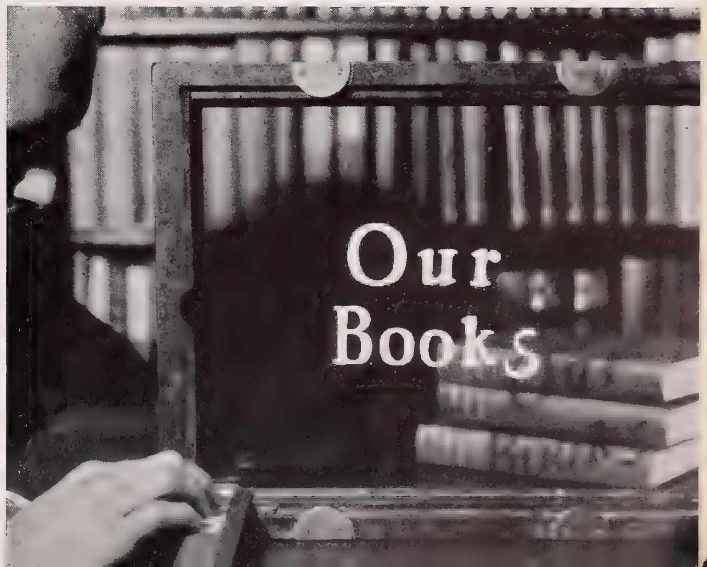
It is generally conceded that the best plan for plain titles is to arrange white letters on a black background. If you are using reversal film, or negative film for future printing, this means that it will be necessary to letter with white ink on black cards. However, excellent results may be obtained by using positive film in the camera and developing it as a negative with a contrast developer. In that case, black letters on white cards will appear in the print as brilliantly white against a deep black background. Photographic backgrounds for a title are pleasing if a suit-

[Continued on page 571]

## Varied backgrounds readily achieved with use of glass

Charles DuBois Hodges, ACL





# Please edit!

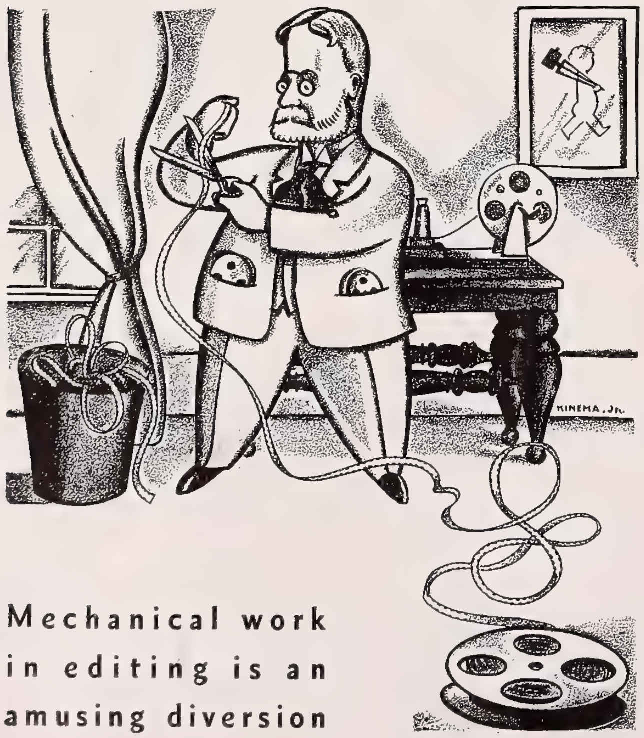
DR. KINEMA, ACL

### One sufferer from unedited pictures speaks his mind

ONE of my pet horrors is the chap who explains that he has not edited the film which he is about to show, that it is just as it came from the camera, that it consists of just a few random shots and that it really doesn't amount to anything at all. These excuses repeated *ad infinitum* are a never failing danger signal. Why has the film not been edited? There it is in a 400 foot humidor can. It was necessary to splice four one hundred foot reels together to make the reel. Why on earth was the job not finished?

I always ache to ask the question directly, but it is one of those things that is not done in the best amateur cinema circles. We amateurs have acquired a lack of frankness and a polite untruthfulness that is eating away at the foundations of amateur movie standards. I recognize that there is little to be done about it. I am as guilty as anyone, for I have reached a stage of degeneracy where I deliver myself of the most distressing platitudes when someone shows me a film that is unedited. My only hope for salvation is our MOVIE MAKERS. Thank heaven we have it, for in its pages we can be frank and truthful, albeit polite. I can say precisely what I think in these pages, knowing full well that it will be read by many non editors and that no offense will be taken; or, perchance, if offense is taken, it will be wreaked on the Editor who, being an editor, is accustomed to having all manner of things wreaked upon him.

Sometimes, one is led to suspect that the maker of a film does not edit it because he is too lazy to do so. I formerly thought this the case. However, I am an excellent authority on laziness, being eminently lazy myself, according to the pronouncements of my family. I know the mental processes of a lazy person and they are not those of persons addicted to not editing their films. With the latter, I think that it is a shortage of ideas that is at the root of the trouble. A shortage of ideas is a very serious situation for, without ideas, one is absolutely sunk when it comes to editing.



Mechanical work in editing is an amusing diversion

There are many varieties of idea shortage. Some persons are short on ideas concerning the wording of titles. They will gnaw an inch off the end of a lead pencil, scuff the rug all over the library floor, groan and sigh for a whole evening and end the session without a single worthwhile title. This sort of person may have all kinds of ideas on continuity but his films show a lack of imaginative titles.

Then, there is the film that is overweighted with titles. They are so impressive and full of sparkling wit that, when the actual scenes come along, one is let down. It takes ideas and showmanship to lift the level of the pictures to that of the titles in such films. I have seen it done in films that are being prepared for competitions, but firm character and inflexible determination were demanded. One must be ruthless—the smoky underexposure absolutely must come out. The jiggles and the too rapid panoramas must likewise be removed. It is necessary to ignore the idea that every film must fill the humidor can. Somehow, we must implant the belief that a good 250 foot picture is better than a bad 400 foot one even if the humidor can is not filled.

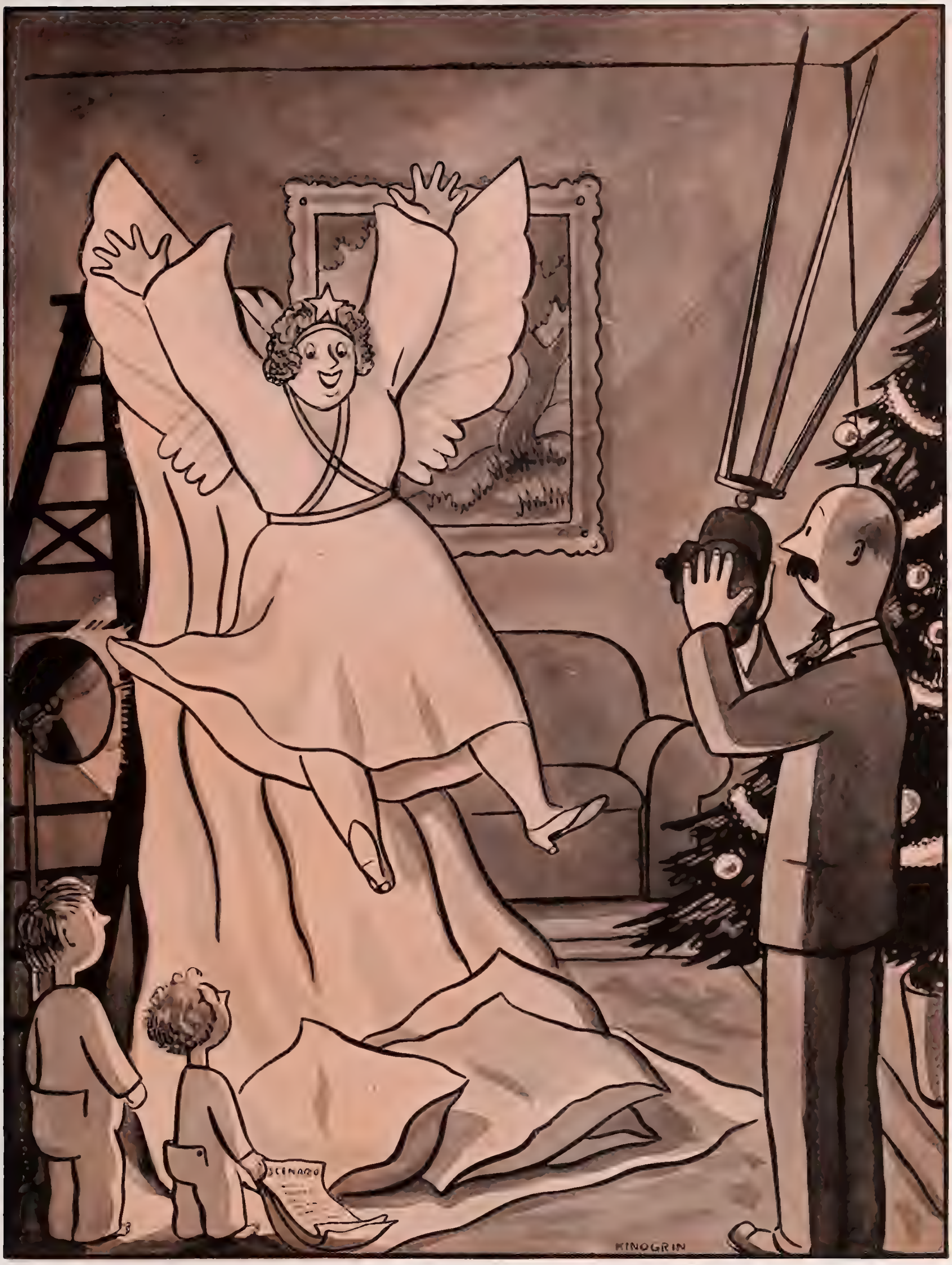
When it comes to that necessary quality, rather vaguely known as continuity, there are as many convictions as there are people who strive for it. If there was a shortage of ideas in the original plan of the picture, it is probable that titles will cover up much of it. I suspect that a film utterly lacking continuity, but possessing interest arousing titles, would pass muster, as witness some newsreels. However, in the end, it might be said that the newsreel is a form of continuity. I once made a newsreel, called *Here and There,* which used up a lot of good odds and ends that I hated to throw away, and I got a film that stands repeated screenings. I know that the titles turned the trick.

On the other hand, I once made a film that was meticulously consecutive, having been led to do so by some rabid continuity hounds, but I emphasized the mechanics of continuity too much and, as a result, got a film that was utterly dull. Too much emphasis on the details of continuity is as bad, I suspect, if not worse than none at all. We recognize that we have to enter a motor car in order to be pictured in it and there is nothing gained by showing the actual getting in process, unless it has some significance in the whole film. The trouble is that some of us lose sight of the fact that an amateur film, first and last, is expected to be entertaining. Anything in a film that is not entertaining, or does not build up a sequence that is entertaining, is so much adulteration. In continuity, as well as in editing, it is the idea that is really important.

In editing, one's amateur movie making qualifications are severely tested. No matter how expert one may become in getting exposure exactly right or in attaining superior composition, if one is afraid of the scissors and splicer, a commanding picture can never be obtained.

My grievance is that many of us are endowed with superior qualifications but do not make use of them because of some inferiority complex. In many cases, I am convinced, this inferiority complex comes from being unduly impressed by articles dealing with advanced motion picture technique. The reader may become intimidated and a tendency to copy is created. Once one starts to copy that

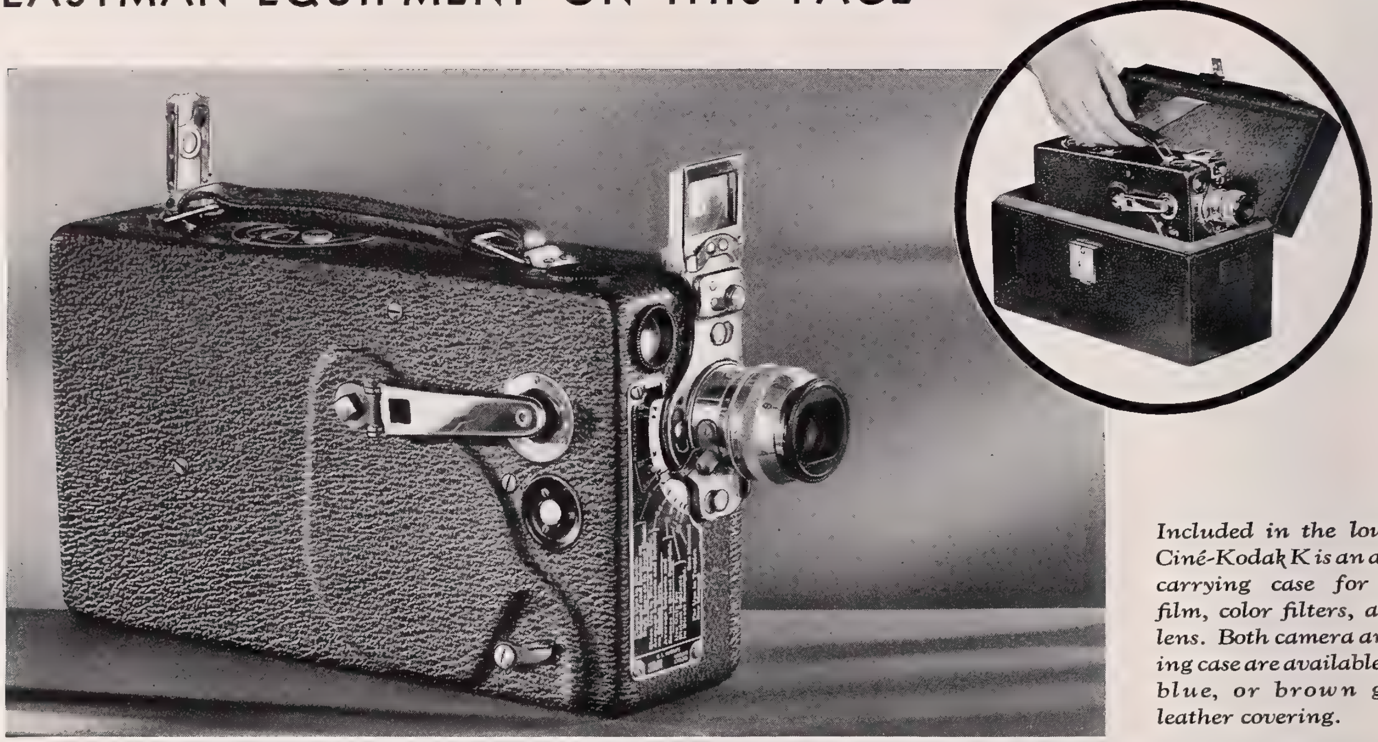
[Continued on page 569]


SCENARIO
KINOGRIN

By holding the camera upside down Aunt Emily, as a Christmas angel, will appear to have soared into the air

# CHRISTMAS SHOPPIN

## SELECT YOUR GIFTS FOR MOVIE MAKERS FROM THE EASTMAN EQUIPMENT ON THIS PAGE



*Included in the low cost Ciné-Kodak K is an attracti carrying case for camer film, color filters, and ext lens. Both camera and carr ing case are available in blac blue, or brown genuin leather covering.*

### *The most versatile of home movie cameras*

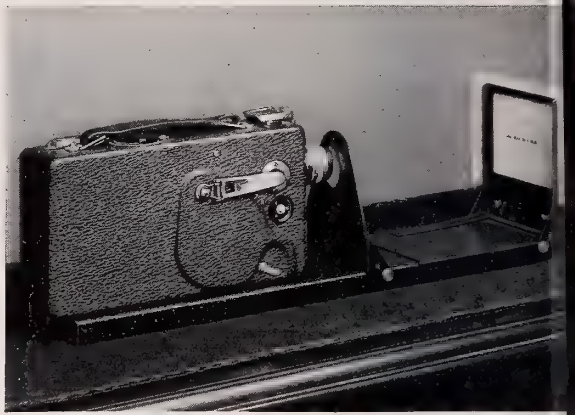
## CINÉ-KODAK, *Model "K"*

FOR that family, friend, or relative anxious for the best in home movies, Ciné-Kodak K is the logical gift.

Movies indoors, outdoors, at any time of day or night, on rainy days as well as clear ones . . . telephoto or wide angle shots, the incomparable beauty of natural color movies made in Kodacolor . . . all are within the range of Ciné-Kodak K. It is equipped with either an *f*.3.5 or *f*.1.9 lens, each instantly interchangeable with the other and with the following lenses supplied as extra equipment—*f*.2.7 wide angle lens, or any of four telephoto lenses. Its winding crank is an integral part of the camera and cannot be lost or misplaced. It has two finders—eye-level and waist-height; an automatic footage indicator; built-in exposure guide that tells you what "stop" to use. Half speed at the press of a button doubles the exposure time; adds hours to the movie making day. There's plenty of finger room for quick and easy film loading. Its convenient shape makes it easy to carry, easy to pack.

Competent, but not complicated, Ciné-Kodak K couples the full range of home movie pleasure with a remarkably low cost.

Ciné-Kodak, Model K, *f*.1.9 costs but $150 including case. Model K, *f*.3.5 is priced at $110 including case.



## *CINÉ-KODAK TITLER*

With the inexpensive Ciné-Kodak Titler anyone can make his own titles. It's all fun, no trouble. Hand-drawn, typewritten, animated titles, "art" titles made with snapshot backgrounds or with illustrations clipped from magazines . . . they're all within the scope of Ciné-Kodak Titler, built for title making with *all* Ciné-Kodaks. The Ciné-Kodak Titler holds the Ciné-Kodak rigidly and provides the necessary supplementary lens and easel for making titles.

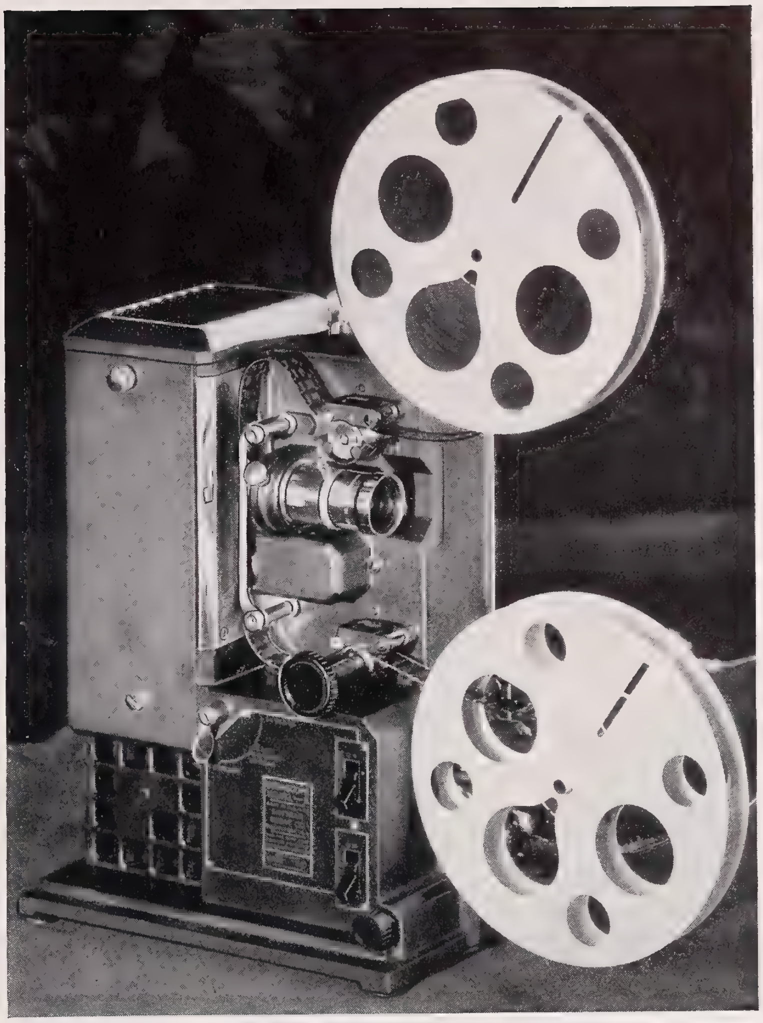
Ciné-Kodak Titler, complete with 100 title cards, framing and typing masks, $6.50.

# EASTMAN KO

# . . . Simplified

*The most efficient of*
*home movie projectors*

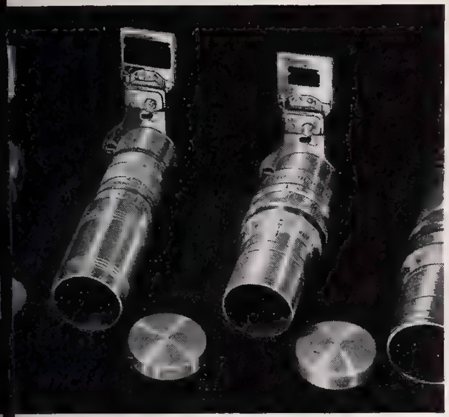
## KODASCOPE, Model "K"



THEATER-LIKE projection brilliance with
mazing ease and convenience—those are the two
utstanding characteristics of this projector.

Its special 260-watt lamp and improved optical
ystem account for increased brilliance. There's a
eceptacle for plugging in a bridge or table lamp,
that when the Kodascope lamp switch is on,
he room light is off, and vice versa. Its controls
re readily accessible on one panel. Its central oil-
ng point lubricates most of the important bear-
ngs. And its improved claw mechanism makes
rojection almost entirely noiseless. New type
n and ventilator keep the projector cool even
fter a full evening's projection.

Kodascope, Model K, complete costs but $160—
ith carrying case, $175. It operates on 100-125
lts, A. C. or D. C.



## PECIAL LENSES

aster lenses for easy indoor movies
. telephotos for distant shots in close-
proportions . . . a wide-angle lens for
ger picture areas—all are available for
ners of Ciné-Kodak K. There are
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ur nearby Ciné-Kodak dealer's.
articularly useful at this time of the
r is the 15 mm. *f*.2.7 wide angle lens
indoor filming. It covers a greater
a from short distances than other
t lenses.

## COLOR FILTERS

Filters bring greater realism and added beauty to movies. There's a color filter for every model Ciné-Kodak and for every lens available for every model. Their prices range from $1.25 to $3.75, each; and for the standard lenses there are sets of three graduated filters supplied in attractive cases.

Your nearby Ciné-Kodak dealer will tell you the proper filter or filters to get. Put several on your Christmas list right now.

Ciné Kodak
Super-sensitive
Safety Film

## FILM

Ciné-Kodak Super-sensitive-Panchromatic Film makes a gift every movie maker can put to immediate use, indoors or outdoors, on Christmas Day. It's twice as fast as regular Panchromatic Film in daylight . . . three times as fast under artificial light. One or more 35-cent Mazda Photoflood lamps furnish ample light for easy indoor shots.

Ciné-Kodak Super-sensitive "Pan" costs only $4 for the 50-foot roll, $7.50 for the 100-foot roll, including processing.

AK COMPANY • *Rochester, New York*

Ciné-Kodak Titler, complete with 100 title cards, framing and typing masks, $6.50.

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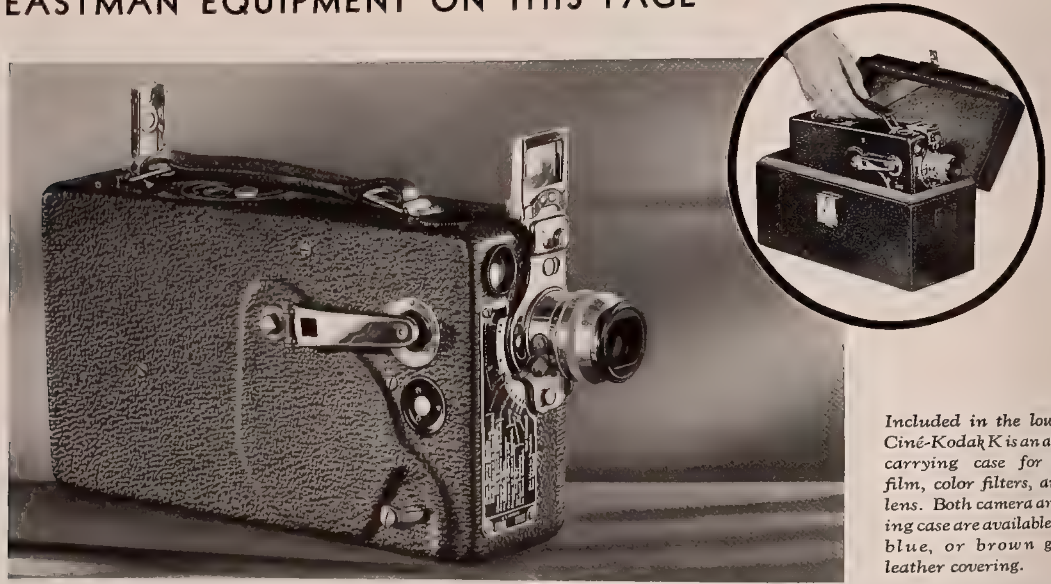
EASTMAN K

# CHRISTMAS SHOPPING...*Simplified*

## SELECT YOUR GIFTS FOR MOVIE MAKERS FROM THE EASTMAN EQUIPMENT ON THIS PAGE



*Included in the low cost of Ciné-Kodak K is an attractive carrying case for camera, film, color filters, and extra lens. Both camera and carrying case are available in black, blue, or brown genuine leather covering.*

*The most versatile of home movie cameras*

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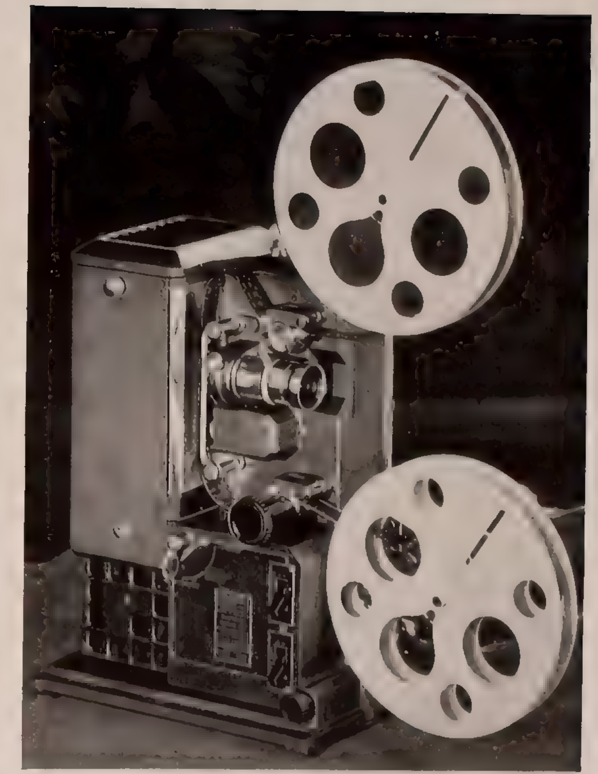

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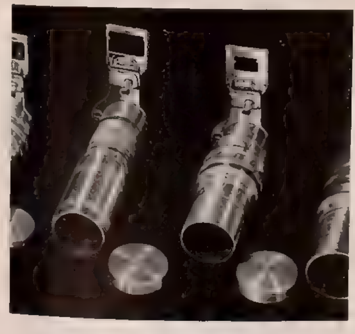

### SPECIAL LENSES

Faster lenses for easy indoor movies . . . telephotos for distant shots in close-up proportions . . . a wide-angle lens for larger picture areas—all are available for owners of Ciné-Kodak K. There are seven lenses for the "K." See them at your nearby Ciné-Kodak dealer's.

Particularly useful at this time of the year is the 15 mm. *f*.2.7 wide angle lens for indoor filming. It covers a greater area from short distances than other fast lenses.

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## EASTMAN KODAK COMPANY • *Rochester, New York*

# The fine art of titling

PAUL D. HUGON

TITLING is a task to be taken seriously. It does not consist of writing a few haphazard wisecracks that would fit one picture as well as another and it does not consist of telling in words a story which is not told in action. If a film is worth screening, it deserves a thorough job of titling, done consistently in the mood of the picture. This titling should help the film where it is weak without appearing to do so. It should underline the points that need emphasis and add suspense. The titles should harmonize with the action and with one another as do the instruments in an orchestra or the voices in a quartet. If the spectator remembers the titling, as such, that is not always to be taken as a compliment; it may show, on the contrary, that the words are out of balance with the action—too strong or too weak as the case may be. A good title is accepted as unconsciously as the lining of a well tailored garment. The title writer should look elsewhere than to the audience for approval of his work.

Mood, of course, is the paramount requirement in any title. Even commonplace narrative statements in a comedy have to be couched in a light vein. Instead of writing, *The Jones shack*, which is colorless and sounds like courtroom evidence, it is easy to write, *The Jones estate.* If there is room for more footage, the title legitimately expands to *Except for the Trust Deed, the First Mortgage and the Second Mortgage, the Joneses were sole owners of their estate.* There is no need to be too stingy on footage, as long as the type is legible and the title does not exceed twenty to twenty five words. Simplification of ideas will do more to create an appearance of brevity than cutting down the actual number of lines. The title just given contains only one idea, ownership, although it is expressed in twenty words. It builds up that one idea to the point of maximum effectiveness. To make full use of a situation, be it expressed in titles or in action, is a surer sign of mastery of the medium than extreme condensation of an excess of material. That twenty word, one idea title was easy to read; it built up suspense; it was in the mood of the picture as a whole. As last impressions are always remembered more vividly, the last word of the title was "estate," immediately preceding a view of the shack. This anticlimactic method helps the comedy mood; it would be lost if the word order were changed. In a drama in which the estate is a reality, the case will be reversed: *For ten generations, the gray walls of Dunbarton Castle had echoed the comings and goings of a proud family.* Here, the use of the past tense ("had echoed") increases the feeling of time and fate. It adds spaciousness and builds up the historic mood by summing up past events. The title ends on the word, "family," which strikes the keynote of the story.

**Refinements that give distinction to amateur titles**

If the first scene in that dramatic setting happens to be the arrival of an heir, the title will be modified accordingly: *For ten generations, the gray walls of Dunbarton Castle had witnessed the solemn moments in the lives of a proud family* —of course without direct reference to the event about to be shown. A title should never, never "tip off" what the film itself is about to show. That is the one absolute rule of title writing that is discounted only in newsreels and scientific films. Any "tip off" weakens the action instead of building up suspense, as if one read the last pages of a novel before tackling the story. But, if the picture fails to show the action, the title has to make up for it: *We heard the roar of lions in the tall grass.* The roar is not photographed and probably the lion is not seen at that stage. These things may be presented in the title which would precede a scene showing the surprise and alarm of the hunters.

Although titles are not substitutes for action, they have to be used as such when action fails, when it is impossible to photograph a needed scene or when it is undesirable to present it graphically as in an instance represented by the title, *He shot himself.* Even in this case, some kind of previous scene should give support to these words and the action immediately following must be adequate for the magnitude of the event. In working toward this, the title writer must be allowed the privilege of changing the editing of the film to make best use of whatever shots will help him to build an appropriate setting for the titles. Editing and titling go hand in hand.

Whatever the mood of the picture, an opening title is expected to lead the mind directly into the scene that follows. Between sequences, there is often great advantage in having the title supply the transition between what has been shown and what is coming. Examples of [Contitnued on page 566]

Charles DuBois Hodges, ACL

**Test your ability by writing a title to fit this scene**

Photo study from "The Last Entry" by J. F. Bell, jr., ACL

**Hartford meets ■** The Amateur Cinema Club of Hartford, starting the new year with this slightly revised name, held recently its first meeting of the season at the Hartford Golf Club. Seven 400 foot reels, made by members during the summer, were projected, with a description of the problems of each film given by its maker before the screening and a general discussion of them following. *First Day at School,* by W. C. Goeben, ACL, was well received because of its many closeups and carefully developed continuity; *North Africa,* by B. H. Blood, ACL, was distinguished by its thorough editing which left not a single frame of unworthy photography; *Holland and the Rhine to Switzerland,* by Thomas W. Russell, ACL, showed unusually pleasant lighting and compositions in its travel record. Other members' films projected included a Kodacolor scenic of Switzerland, by Clement Scott, ACL; an eclipse film, by Arthur A. Hebert, jr., ACL; a travelog of Mexico, by Miss Williams; an auto trip to Ontario, by Dr. Lane. The Hartford club is anxious to exchange members' films with other amateur groups on an informal, non contest loan basis, a splendid program activity with which the Amateur Clubs department is eager to cooperate. Other groups wishing to get in touch with the Hartford club may address it in care of the Amateur Cinema League.

**Reorganization ■** Reorganizing to secure a more closely knit group, the Cinema Club of San Francisco has discarded, at a late meeting of the directors, the sectional organization orginally followed. All meetings will now be general meetings. They will be planned to interest each of the members at some point, and should guard against the disintegration of unitary club strength sometimes threatened by the diverging interests of several sections. In the reorganization, G. A. Young, vicepresident of Camera Craft Publishing Company, has been chosen as secretary of the club and Herbert Luhn as treasurer. Results of the club's recent contest, for which there was offered a silver plaque by Mr. Dohrmann, ACL, will be announced later.

**Parisian election ■** In Paris, officers and directors of the Club des Amateurs Cinéastes en France for the coming year have been elected as follows: Paul Lemare, president; Samuel T. Shaw, jr., ACL, vicepresident; Pierre Bonvoisin, secretary and treasurer; Georges Gronostayski, technical consultant; Jacques Lemare, studio manager; Pierre Boyer, Jacques Valdes, ACL, and Jacques de Tourtier, consultant officers. An active season is already under way in which technical addresses and the screening of members' films will be featured.

**Humming birds ■** A film study of humming birds, showing them in unusual closeups as they build their nest and rear their brood of young, was screened by Guy Harris at the opening meeting of the Sunkist Movie Makers, in Covina, Calif. Dr. and Mrs. W. Jarvis Barlow completed a successful program with the presentation of three reels from their travelog of British East Africa in the region of Uganda and the White Nile. At a later meeting, held in Hollywood, *The Fall of the House of Usher,* from the League Club Library, was screened and a new color process was demonstrated, according to the report of club president Rudolph R. Hartman, ACL, recently chosen as the guiding officer for the present season.

**Friendly ■** A friendly club cosmopolitanism is apparent in the list of judges who served in the recently completed contest held by the Greater Oakland Motion Picture Club, in California. There were among them Dr. Frederick H. Burton, ACL, secretary of the Berkeley Amateur Movie Club; G. A. Young, secretary of the Cinema Club of San Francisco; J. Dunning, member of the Richmond Camera Club; as well as Alfred Hargreave and O. J. Smith. The decisions of this board of judges, which were heartily seconded by members of the Oakland club, gave first award to *Waterways,* by Elton Fox; second award to *Rylock,* by E. G. Thompson; third award to *Ahwahnee,* by Edwin C. Rosenberg, ACL. In *Camera-Action,* the club news letter, the entire competition was reported as a great success, with an unusually high quality to be noted in all entries. Officers for this year have recently been elected with William G. Latimer, ACL, president; Mr. Thompson,

[Continued on page 575]

Latest news of group activities and photoplays

JAMES W. MOORE, ACL

# Amateur clubs

# Something from nothing

DONALD C. McGIEHAN, ACL

## Creating films out of odd fragments and random shots

Ewing Galloway

**Beautiful and valid scenes may be used in connected whole**

An amateur movie maker does not have to shoot many rolls of his own film, or look at many reels of his friends, before admitting that the pot shot is prevalent among us. Even those who work from a preconceived plan cannot resist the temptation of taking odd shots now and then of a beautiful landscape, cloud formations, a snow laden tree, interesting antics of the children or a thousand other things that seem to attract cameras.

In themselves, these little shots are probably beautiful and valid, but one cannot hook up the projector to show just five feet of film. Even spliced together, they are still unsatisfactory because of their lack of relationship. But something *can* be done with these pictures and one can have a lot of fun in doing it.

The first move is to borrow a pair of the household shears and cut some plain white paper into strips approximately the width of the film and about eight inches long. Incidentally, ticker tape would be excellent for this purpose or one might use the wider variety of roll confetti streamers. The next step is to sit down at a table of comfortable size, pile up on one side the reels that contain the odd shots and on the other a large tin can or box. Then, using a projector or a winding and viewing machine, take the reels, one by one, examine them and cut them up into separate scenes, writing a description of each shot on two strips of paper.

Let me say, here, that in describing any given scene you should phrase it impersonally rather than personally. Do not, for instance, describe it as *Johnny snowballing Rex* but, rather, give it a general identification, such as *Small boy* (then *Johnny* in parentheses if you like) *throwing snowballs at dog (Rex).* Such a general description often will permit you to work this shot into a picture which may have no relation, whatever, to Johnny or Rex.

After you have described the scene generally on these two strips of paper, wind the film up into a small roll, bind it with one of the strips and a rubber band and lay the other description aside. If you are really methodical, you may mark the strips with corresponding numbers so that you may file both index strip and corresponding film numerically. Proceed in the same manner with each of the odd shots that you have collected, being heartless enough to discard any which are not absolutely perfect photographically, since this is a question of making something out of nothing and not something out of less than nothing.

This will probably occupy you for several rainy evenings or, better still, rainy Sunday afternoons. When you are finished with this part of the job, you will have a can full of properly labeled scenes and a fist full of corresponding strips of paper with the scene identifications on them. Now you can put the film away and play the game. The idea is to spread out the various strips of paper in front of you, whereupon, after a few minutes' study, there will occur to you a plan for building a picture. It is then merely a matter of selecting those scenes that would pertain to such a picture and arranging them in logical order.

For instance, I found that I had scenes such as ice floating on the Hudson River, the bow of a ferry boat breaking through sheet ice, children playing in the snow, a snow banked brook in winter, water dripping from eaves of a house, the same brook flowing full in early spring, low, dark rain clouds blowing rapidly across the sky, my daughter coming out of the house in oil skins and sou'wester, she, in the same costume, plodding through fog in a woods bare of leaves, long shots and closeups of pussywillows with moisture on them, some early spring buds, Jack in the Pulpits, ducks on a lake in sunshine, several beach scenes, summer landscapes, daisy fields, beautiful summer cloud formations, trees blowing and losing their leaves in autumn, light snow falling, sunsets and other oddments. You have probably decided for yourself what these scenes would lend themselves to. I chose a theme which might be called *Transformation of Nature.* It is also quite apparent what would be the logical arrangement of the scenes in the picture and what the titles, if any, should be.

Among your shots, you will probably find plenty of others taken about your home town which would lend themselves to a picture that might be entitled, *In and around Squeedonk in 1932.* If you happen to be a commuter, as I am, you would start off with your gang boarding the 8:15 in the morning, carry them into the city, show the points of interest that they may pass by during the day and, by angular weaving shots of the town's skyscrapers, even

[Continued on page 571]

# Photoplay guides

ERNEST W. PAGE, ACL,
and WILLIAM A. PALMER

## Suggestions upon fundamental plans for amateur plays

THE production of even the most simple photoplay necessitates a considable amount of forethought. An amateur is tempted to begin shooting as soon as he has the story reasonably well in mind. Yet, the time spent on preparation should be at least equal to the time spent on filming. It is not our intenion to list a series of rules, to present a text book description of photoplay technique or to tell how movies are made in Hollywood, but only to discuss the problems facing the amateur who decides to tell a story in film. Some of these are the choice of a story, the conversion of the story to script form and the formation of a producing staff. The choice of a story comes first.

In a few instances, the camera owner may wish to use a well known story or novel as the basis for his scenario but, in general, the results will be better and the sense of achievement greater if the producer is his own author and builds the story according to the available tools and talents. Then the producer or director truly becomes an artist and the pen of an author or the brush of a painter can achieve no greater effects than can the cine camera.

One of the most frequent faults of the home made amateur plot is its complexity. It is a common error to attempt the production of an involved story when the use of a mere incident, or the simplest of plots, will result in a finer piece of work. Later, after one has made a few photoplays, he may attempt a more ambitious one and the plot may then be more involved, but only in proportion to the length of the film.

How shall an amateur go about the creation of his plot idea? He must decide first upon the type of a story, whether it is to be a comedy or a melodrama, a mystery play, a human interest story or a burlesque. Remember that a tragedy, or intense drama, and its antithesis, the "slapstick" comedy, are the two most difficult types of stories to use, while either a farce or a simple situation comedy is much easier. Best of all, perhaps, is the human interest story centering around a group of children, an animal, or the love of a youth for an attractive girl. In fact, any of the standard, simple plays upon emotion, hackneyed though they may be, still possess dependable appeal that will add strength to the weakest production.

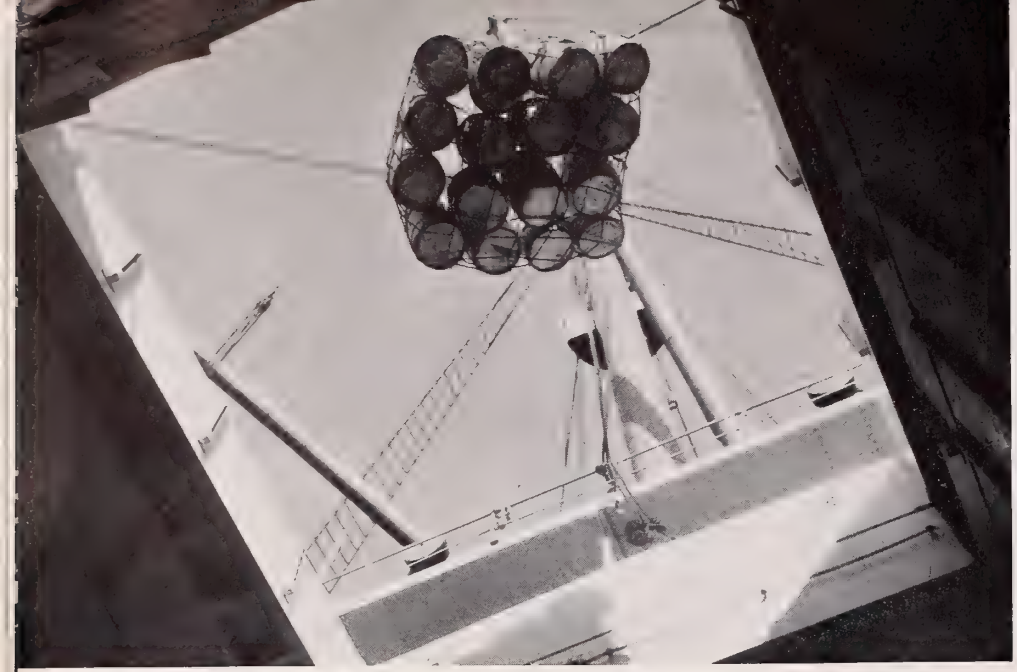
Having decided upon the type of story, an amateur producer must then consider a number of factors which condition the choice of an actual plot. First, it is well to begin by listing the available locations, for these are the sets which the amateur must use for his story. It is neither feasible nor necessary for him to build elaborate settings. If he is in a mountainous district, he may have lakes, rivers, meadows and a wilderness which indicate a certain type of story. It may be that in the neighborhood there is an old abandoned house which will lend itself to spooks, criminals and detectives; even at one's own home there are porches and yards, corners with old clocks and desks, stairways and rooms, all offering clues for a suitable narrative and suggesting the appropriate action.

Limitation of experience or of equipment will not permit as elaborate or ambitious a photoplay as otherwise might be attempted. The available talent must be taken into consideration. The actors should not be called upon to portray roles entirely foreign to them in the way of age, appearance or common experience of life. When, in a film story, a girl of eighteen is represented as the mother of six children, although boxes of makeup may be used, the result is rarely convincing. The choice of plot is further influenced by the amount of time that may be spent on the picture and the amount of film that may be used.

With the plot conceived at last, the simplest method of working it out on paper is to outline it from the beginning in sequence form. A photoplay sequence may be defined as a series of scenes in which the action is continuous, without a break in time or thought. It is analagous to a paragraph in prose. We have found from experience that much time is lost and little is gained by writing out the plot in the form of a short story. One is likely to dwell too long on the description of a scene, on the emotions or thoughts of a character or to insert conversation which cannot be reproduced by the camera. In sequence form, the bare details of the action are given and only the necessary titles are inserted. Remember that an explanatory title usually shows a weakness in the story and that conversational titles or an occasional time [Continued on page 572]

## Cooperative action of cameraman and director essential

William A. Palmer



Ewing Galloway

**Marine shipping is a feasible subject for amateur films**

**Civic** ■ Industries, transportation facilities, civic activities and recreation facilities of Homestead, Pa., are shown in detail in an eight reel picture made by Dr. Ralph M. Miller, ACL, and John C. Forbes. The picture, made for the Homestead Chamber of Commerce, is one of the most complete civic records ever filmed by amateurs. The great steel and iron works located at Homestead are duly emphasized in the film, and among its chief photographic achievements are scenes of steel boiling in the furnace and of the open hearth process. So complete is the presentation of each industry that the film might be said to be made up of a series of industrial studies.

■ The use of 16mm. motion pictures as detective and star witness in civil suits continues and movies bid fair to become as important and as readily accepted legal evidence as still photographs. There is still some quibbling about the possibility of movie trickery, but the methods of detecting 16mm. movie tricks are so simple that this question is usually quickly settled. If the film to be used as legal evidence is left entirely intact as it is returned from the processing station, without cuts or splices, little can be said against it as evidence. *Fox vs. New York Central*, 100 ft., 16mm., made by Hamilton H. Jones, ACL, of Buffalo, N. Y., was successfully used last year by the defendant. The plaintiff, who was suing for damages based on the claim of an injured back and broken neck, was filmed celebrating Fourth of July in a manner that, when the pictures were screened for the plaintiff and his attorney, was followed by the settlement of the case out of court at the railroad's figure.

■ E. M. Goodman, ACL, building commissioner in Evanston, Ill., is making a film to record the activities of the various departments of Evanston's municipal government to show tax payers and civic groups the services rendered by the city in return for taxes.

■ The Oregon Game Commission has added to its 16mm. motion picture library *A Successful Day Afield with the Hun*, a one reel picture of hunting made by Victor Bracher, ACL, of Pilot Rock, Ore. The film presents the rules of good sportsmanship and shows how the hunter may cooperate in game conservation.

**Reporting uses of personal films for various purposes**

**School** ■ Hood College, Frederick, Md., of which Joseph H. Apple, ACL, is president, has lately had its film study of college life reedited and retitled and is using it more widely than ever. Recently it was screened for sixteen high schools and four private schools during a tour of the field secretary. Newton Underwood, instructor in physics, has been given charge of both still and motion picture photography.

■ *Eidetic Imagery* is the title of an interesting psychological film made this year by W. F. Bischoff, ACL, under the direction of Dr. J. Edward Rauth, instructor in psychology at Catholic University, Washington, D. C. This picture, running 250 ft., 16mm., shows tests of the retention of eidetic images by pupils of St. Mary's Industrial School for Boys in Baltimore, Md. These images, one of the most interesting phenomena with which the psychologist deals, resemble memory images, in that they may be reproduced at will, and after images, in clearness of detail. This ability may be tested by showing a child a detailed picture placed over a gray screen. The child is told to look at it carefully and after fifteen seconds the picture is removed and the child is asked if he sees anything on the screen. If he is eidetic, he will usually begin to describe the picture with speed and perfect accuracy. After a few minutes the child relaxes and, if he continues to describe the picture, it is from memory and his performance falls far below the level set while looking at the eidetic image on the screen. The film records a number of different tests of this ability and illustrates the remarkable clarity with which psychological phenomena may be presented in motion pictures.

■ To illustrate the pleasures and the problems of pictorial photography, Charles J. Carbonaro, ACL, has produced, in collaboration with Adolph Fassbender, a two reel film, *From Scene to Salon*, which has been used this season with marked success in Mr. Fassbender's courses on photography at the Brooklyn Institute of Arts and Sciences. In the first reel, all outdoor, one sees the right and wrong ways of getting pictorial compositions. The second reel shows laboratory processes.

# Practical films

## Book now ready

THE Amateur Cinema League has prepared an unusual and an exceedingly valuable Christmas gift for its members in the publication of *Making Better Movies*, the first full length book to be issued by the organization. This volume is now ready for delivery.

*Making Better Movies* is the product of the joint authorship of Arthur L. Gale, editor of this magazine, and Russell C. Holslag, its advertising manager, both of whom have during the year been promoted from the posts of Continuity and Club Consultant and Technical Consultant of the League, respectively. The authors have brought to this book an experience that is entirely unique, because they have examined more amateur films and have answered more amateur questions than anyone in the whole world. They have worked out for the League, during its lifetime, a definitely amateur technique that stands alone in its quality.

*Making Better Movies* takes up amateur filming just as the amateur approaches it. The chapters are progressive, as the amateur is progressive, the first one containing a complete guide for the beginner at the camera, the second one being written for the beginning projectionist, the third for the average filmer, the fourth for the developed movie maker and the fifth for the advanced worker. All of the discussions are original in their emphasis on definitely amateur requirements and viewpoints. The book is over 200 pages in length and is printed very attractively on excellent paper; it contains a number of diagrams and charts.

As with the League's bulletins, this first full length publication is reserved to members of the League alone. It cannot be secured in any other way except by membership. Each new member will be offered one of these volumes. Old members of the League will receive a volume automatically, if they have requested that their names be placed on the mailing list for bulletins. Old members who have not made such a request should write to headquarters, asking for a copy of *Making Better Movies*, because, following the custom of the organization, its valuable publications, with the single exception of MOVIE MAKERS, are not sent broadcast to its membership, but only upon request.

The League takes a real and a pardonable pride in the publication of this important volume at a time when some organizations, because of financial problems, have been forced to curtail their member services. Not only has the Amateur Cinema League maintained all of its services intact during the recent financial crisis, but it now goes a definite step further with the presentation of this important book to its membership.

It is hoped that every League member will see to it that *Making Better Movies* is in his hands before Christmas. A postcard, letter, telegram or a telephone call will start this Christmas gift on its way to you.

## Fishing with film

[Continued from page 546]

should catch one, your finder would show it, of course—but on a "hot shot" you are likely to pay no attention to it in the excitement, so it's wiser to avoid that possibility in advance.

When possible, it is safer all around to put the lights over the tank, a foot or so above the water and behind the glass front. This eliminates many of the difficulties and, if the tank has a sandy bottom, it gives you the valuable aid of a good reflector. You need not worry, ordinarily, about an excess of top lighting, for most fish, being light underneath, need more illumination on top and, with the lights above them, they are likely to go down nearer the bottom. When working with public aquarium tanks of the larger sizes, however, one must watch his step if the overhead lights are in the dead center of the tank, or else the fish may swim between the light and the lens and be unduly backlighted. Should the outlets or the reflectors be fixed in a position which cannot be altered, you can use lights both over the tank and in front. Or, if you are working with only a few models, you can stop shooting when the fish come out of the prescribed area.

Lighting exclusively from the front does not give very much penetration in a large tank with a dark background. On the other hand, the same volume of light from the front in a smaller tank with a sandy bottom may produce excellent results. One advantage of the small domestic aquarium is that one may place a light colored reflector close behind it and thus avoid the pitch black backgrounds that are found so often in six and twelve foot public tanks.

With two Photofloods at four feet and an aperture of *f*/3.5, it is a simple matter to adjust illumination and lens opening to variations from this basis. If the fish is too large to be covered by lights placed so close, if the tank is big and the fish do not choose to come within the four foot range at your beck and call or if the bulbs must be placed in fixed outlets at greater distances from the subject, then you must make the proper adjustments by either opening the lens or adding more bulbs. The safest thing to do is to begin with moderate sized fish that can be shot fairly close to the glass. Then, when you see what success you have, you can branch out as far as you like.

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# News of the industry

## Answers the query "What's new?" for amateur and dealer

**New plan** ■ A new plan in 16mm. merchandising is announced in this number of Movie Makers by the Bass Camera Company, 179 West Madison Street, Chicago. This company in presenting the latest Stewart Warner projector offers a thirty day trial of the equipment with the privilege of money refunded if the purchaser is not pleased. A liberal trade in on other projectors is also offered by Bass. This makes possible a full time of experiment by the purchaser before he makes a final decision as to his definite choice.

**Electrophot** ■ The well known pioneer in the manufacture of photoelectric exposure meters, J. Thos. Rhamstine, 501 E. Woodbridge Street, Cleveland, Ohio, has recently introduced a new model of the famous Electrophot. Dispensing with the battery and employing the new Rhamstine Electronic cell have brought the meter up to the last word in reliability. While making this important change, there have been incorporated further improvements. These include readings for both still and movie cameras and a quick reference chart for use with color filters and other special work.

**Titled Eights** ■ For the users of the popular Cine-Kodak Eight comes the announcement that 8mm. titles are now supplied by the Kodascope Editing and Titling Service, Inc., 350 Madison Avenue, New York City. The same attractive variety of backgrounds and type styles can be had as are furnished in their well known 16mm. titles.

**B & H animation** ■ A complete, efficient and convenient animation stand has been recently announced by the Bell & Howell Company of Chicago. These well known makers of high grade moving picture apparatus have provided the 35mm. animation and title worker with a simple and accurate outfit. A rigid metal frame supporting an Eyemo 35mm. camera is so arranged that distance from camera to the title board below can be varied. Exact size of the area photographed can be seen easily by referring to the camera positions which are numbered to correspond with rectangles on the board. Reflectors with two Photoflood bulbs provide the illumination. Remote control for the camera allows for either continuous action or single frame exposure.

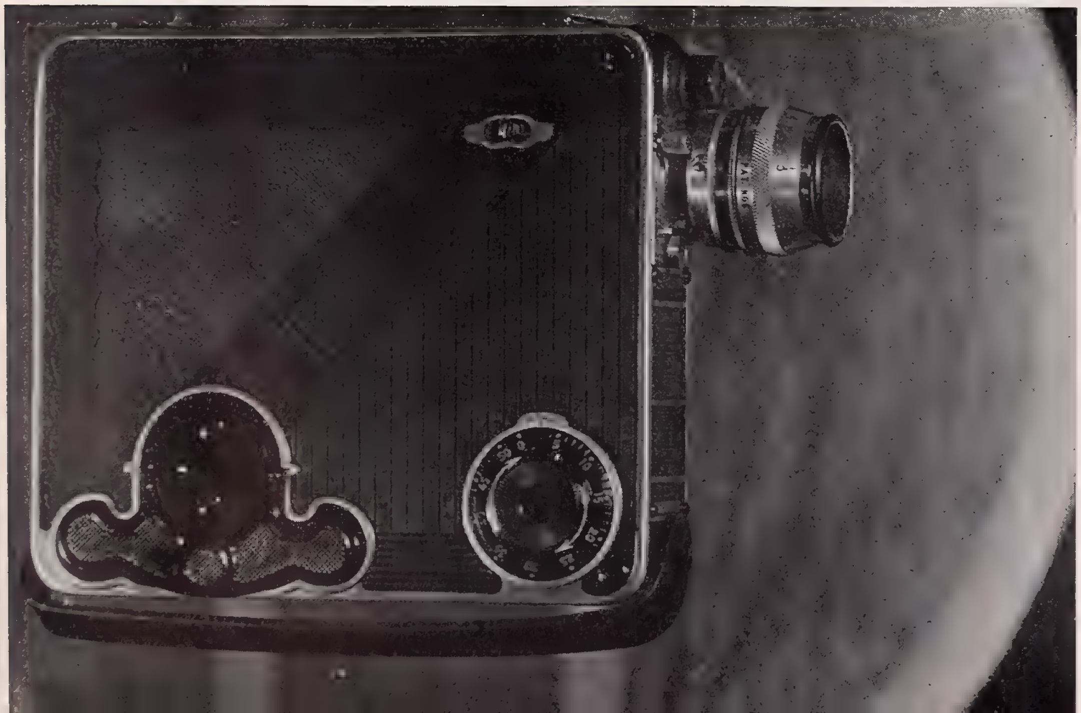
**Dallmeyer "tele"** ■ Herbert & Huesgen, 18 E. 42nd Street, New York City, importers of this famous line of lenses, announce a new 12" Dallmeyer telephoto for cine use. Up to the present time this powerful lens has been used on still cameras only. Dallmeyer of London has supplied a bracket for supporting the lens and the special finder to go with it. Made for those who wish to do special work involving a telephoto, it has the longest focal length yet supplied for 16mm. cameras.

**Pathé bargain** ■ The well known firm of photographic dealers, Willoughbys, 110 W. 32nd Street, New York City, have announced a very drastic cut in the price of Pathé motor driven cameras and projectors. They have secured a large quantity of them and are selling outfits including camera, two rolls of film, projector and super reel attachment. This outfit lists at the retail price of $129 and is offered by Willoughbys for $37.50.

**Flectors** ■ A handy, portable reflector, the Flood Flector No. 3, for use with either Photoflood or Photoflash lamps has recently been introduced by the Corcoran Brown Lamp Company of Cincinnati, Ohio. A standard socket with switch and large reflector are fastened with a universal joint to a base which enables the unit to be used on any flat surface. This unit should find extended use in filming interior movies of the Christmas season.

**Bub North** ■ The well known manufacturer of aluminum flake surfaced screens, H. D. North, 1724 Columbus Road, Cleveland, Ohio, has announced a new moderately priced model. This worthy addition to the famous Bub North line is a handsome, bright surfaced screen in an attractive polished wood frame with movable legs attached. A two ply, stained wooden box is provided for protection when the screen is not in use. The size, 18"x24", is ideal for the new eight millimeter projectors and may be used with Kodacolor as well as black and white.

[Continued on page 573]



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## The ten best

[Continued from page 538]

cloud and sunset shots, distant and close shots and side lighting and backlighting in profusion. A further, outstanding triumph in color technique was shown in Mr. Hansen's recording of the vivid, glowing hues of the stained glass windows, taken from the interior of the cathedral at Chartres. Here, he succeeded in capturing that peculiar, deep dyed transparency found only in the colors of old stained glass. It is questionable if any other method of reproducing color can give such a real and beautiful rendition of stained windows as the motion picture. Certainly no color printing process can compete. The film was rounded out by some charming long shots of the carefully cultivated, rolling hills of Denmark.

*Garden Closeups*, by W. T. McCarthy, ACL, demonstrates its right to be placed among the ten best films because of the painstaking care and time expended in its preparation and because of the exceptional results achieved. The film covers a subject which is almost entirely in miniature, but which, in its motion picture interpretation, reveals a whole new world which only the eye of a discriminating filmer and a nature lover could catch. Here are excellent closeups of the common varieties of garden flower, pictured so skillfully that the technique used is forgotten and the actual, living flower seems revealed on the screen, sometimes swaying gently in the breeze, sometimes rifled by a gigantic bumblebee pictured in alarming closeup. Another sequence will show the honeycombed intricacies of a wasp's nest, a time condensation technique showing its gradual cessation of activity as the winter comes on. An outstanding achievement in closeup technique showed the praying mantis in the very unprayerful act of devouring its victim. The film was made almost entirely with the aid of a telephoto lens with special extension, which enabled the patient cameraman to capture his flower and insect subjects from a moderate distance. Focus and exposure alike show the result of painstaking care in *Garden Closeups.*

The seven reel industrial film made by Sherman A. MacGregory, ACL, of the construction of a sewage treatment plant was placed among the year's ten best because of its exact and thorough handling of a difficult subject. For more than five months Mr. MacGregory served as construction engineer *and* cameraman on a job that progressed slowly through many stages. But only by recording in detail all of these stages could he make the film serve its purpose efficiently as an office record—with the result that 4000 feet of 16mm. film were exposed in the process. In the final, carefully edited and titled edition, Mr. MacGregory has achieved and sustained definite interest, even for the layman, in a film subject that threatened monotony at every turn. Unusual and effective camera positions played a large part in this as a complement to the exact production and editing.

*Canadian Capers*, filmed by Hamilton H. Jones, ACL, is a superlatively good vacation picture, complete in every important detail and containing several magnificent examples of sequencing. Among these is a satisfying study of a railway train. Mr. Jones neglected none of the cinematically interesting views that are unique to this subject and included several, such as scenes inside the engine cab, that ordinarily could not be secured. This picture has the important quality of conveying to the audience the maker's enthusiasm for the subjects filmed.

The six reel film, *Technical Methods in Cancer Research*, produced by Francis Carter Wood, jr., ACL, for the *American Journal of Cancer*, is the most distinguished and thoroughgoing scientific picture viewed this year in League headquarters. In it Mr. Wood, working in collaboration with his father, editor of the *Journal*, has presented in detail the many processes evolved and used at Crocker Institute of Columbia University in the treatment and study of cancer. Difficult details of clinical analysis are shown clearly with accurate lighting and unfailing definition. Laboratory bench work on specimen growths is supplemented by microscopic studies of corresponding cells. One entire reel is devoted to a unique stop motion study of leading cancer cells in living motion. Throughout the film Mr. Wood's camera treatment, editing and titling are polished and forceful.

*Thornwell Orphanage*, planned and made by Willis Osborn, is a film study of Thornwell Orphanage, showing the scholastic, industrial and religious training of the youngsters there and presenting a subtle argument for its support. This is a difficult subject because of the problem of selecting significant and coherent action from among the almost endless possibilities. Most welfare films are too discursive and too general in treatment to secure the effect desired. Mr. Osborn has succeeded in avoiding this and has produced a film as coherent and informative as it is well photographed.

Among the films awarded honorable mention is *The Grand Teton Country*, carrying with it a breadth and sweep of all outdoors, a Kodacolor film by H. W. Voss, ACL. This picture is, first of all, an eloquent and colorful reply to those who do not believe that long shots can be taken successfully by this process. Time and again, in viewing this film, one is astonished by the clarity and detail of distant mountains, rearing their majestic, snow capped heads up into the cold blue of the sky, while the foreground is shown in all of its true colors. Mr. Voss has proved to skeptical Easterners that Rainbow Falls really lives up to its name. His Kodacolor camera, skillfully handled so as to produce a dark background for the rainbow formed by the sun shining on the spray, reveals perfectly that faint, tenuous beauty which is all the more remembered because evanescent. But solid, palpable colors are pictured here, too. Mountains and canyons, lakes that are mirrors, desert flowers and all the glowing colors that are part of the West, are arranged on Mr. Voss's film palette. Especially well considered was his continued use of the various neutral density filters in order to give distant shots their correct value in the brilliant sun and the inclusion of interesting action in each scene.

*Drifting*, a two reel photoplay produced under the direction of Jack Navin, ACL, is an old school melodrama, planned, played and directed to ring the last harsh change on the "wages of sin" motif. It is distinguished by consistently dramatic lighting, a smoothly sequenced filming plan and a definitely mature understanding of cinematic treatment. In it a large cast plays well and with a thorough seriousness that adds much charm to the original melodramatic conception.

In *Little Geezer*, running 400 feet, Theodore Huff, ACL, has produced one of the most able and amusing burlesque film stories of the amateur year, repeating his success of that earlier satiric classic, *Hearts of the West.* Again he has used, with amazing directorial facility, the neighborhood youngsters as his only actors. Again he has aped, with his own peculiar genius, the threadbare *clichés* of professional drama, poking fun in his filming as well as his titling. *Little Geezer* offers fine examples of real cinema, is the sort of thing amateurs can do as well or better than professionals and is delightfully amusing in the process.

*Russell Sage Foundation*, made by Theodore Huff, ACL, for the members of the staff of Russell Sage Foundation and dedicated to John M. Glenn, retiring General Director, offers an interesting solution of a very difficult cinematic problem. It was desired to present glimpses of the work of the various departments of the Foundation, to include members of the staff of each department and to give the highlights of their achievements under Mr. Glenn's direction. Although the problem was complex, Mr. Huff succeeded in making a smooth and entertaining picture full of cinematic interest.

Articles in MOVIE MAKERS have often advocated experimenting with travel continuities by selecting a single theme

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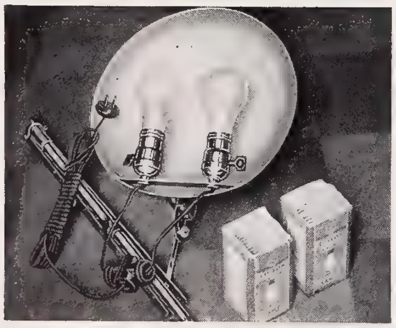

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and illustrating it with sequences made in many different countries. The entertainment value of this method is beautifully illustrated by *Water*, filmed by B. H. Blood, ACL. This picture is made up of sequences of water, waterways, wells and ice in a variety of places in the world and ends with a sequence in the home of the maker. Any emphasis on mechanics which this theme might seem to entail is entirely obviated by the dramatically interesting scenes that Mr. Blood selected to illustrate his idea.

In his one reel film, *Girl with a Dress*, Clyde Hammond, ACL, has made an appealing and remarkably successful attempt to portray a drama of the spirit rather than of action. Through long weeks of bitter economy a girl accumulates enough money for a new dress. It arrives from the mail order house just in time for a summer's picnic with her friends and, happy in prospect, she wears it proudly. Then, because in it she is more charming than they, her friends will not like it, make mocking fun of her and she leaves them in tears. Stumbling home, she is caught in a shower and the dress is ruined. A simple enough tale, but in its very simplicity and sincerity lie the strength of downright tragedy. It was planned and directed with imagination and played, in its leading role, with definite and sensitive skill.

*I'd Be Delighted To!*, directed and photographed by S. Winston Childs, jr., ACL, is that kind of production often planned but seldom made—a film story told entirely in closeups. Presenting the simple incident of a dinner *à deux* in a gentleman's apartment, the picture runs through 400 feet of brilliantly chosen, strikingly filmed, significant closeups. It is adroit, amusing and sophisticated, and a splendid example of what, with skill and care, can be done in this distinctly advanced amateur filming method.

## Filtering Christmas

[Continued from page 543]

the horizon for the greater part of the photographic day, there is more danger of flare when extreme side or front lightings are used. Most lenses are equipped with a sunshade to protect the lens from light sources nearly in line with the camera, for the direct rays of the sun should not strike the glass of the lens. If the addition of filters interferes with the use of the regular sunshade, a temporary shield can be made with dead black paper or thin cardboard and fastened to the lens mount with a rubber band. The shield can be either cone or tube shaped, whichever better suits the equipment being used. With the camera in position to film the scene selected, examine the lens carefully to see if any direct rays of light are reaching the front element. If necessary, adjust the shield to protect the lens from these rays and you will be reasonably sure of obtaining a scene without halation.

If snowfall is delayed until later in the season, file this copy of Movie Makers away for future reference and make your Christmas film according to the regular exposure chart which is furnished with the camera and lens equipment. Special note of the time is suggested, since the winter photographic day is extremely short. In all of the above discussions of exposure, the expression, "normal exposure," refers to the values given by your camera exposure chart.

Above all, be patient in making a winter picture. Although research laboratories have furnished you with film and cameras that can satisfy almost all photographic conditions, do not expect the impossible. The cameraman must choose his equipment and film with care and select exposures accurately.

## All of Christmas

[Continued from page 541]

mother if her infant should lose an arm or leg, or the wails of little Johnny when some heavyweight wrecks the trackage of the Library and Hall R. R.

This can be staged. Fold the real leg into the dress and work with a leg from a discarded pet or one bought at the doll hospital. Talk the child into the proper acting vein. In the same way buy a few extra lengths of track and enlist the heaviest member of the party to do the wrecking. Get closeups of the youngster at play. Follow the train around the track, then the villain appears and does his dirty work. Show it in closeup, foot on the track, with another closeup of the boy and a third of the abashed villain. Restore happiness by producing the new track, then you can work to the desired happy ending.

Of course the Christmas feast is not to be neglected. After those earlier scenes in the kitchen and over the stove, take a brief length of the table all set and before the guests come in. Take another with all at table and pick up any good bits in closeup. Work for angles to vary the scene. Shoot through the arched doorway, if there is one, including some of the arch. Shoot down from a stepladder. Make the centerpiece the foreground for the carving of the turkey, work in some stop motion stuff, as a plate fills miraculously or as it empties, and a closeup of Willie's plate of pie both before and after.

The outdoor games can come in for some attention, the tryout of the new sled or skates, the debut of a new wrap or a little snowballing, if there is snow. In those sections of the South where they still regard firecrackers as part of the celebration, you have material which will replace the snow effects.

All of these bits are merely sidelights to the main story. The altar of St. Nicholas is the hearth, and most of the production should not wander too far from the home. The fireplace itself will, of course, suggest the hanging of the stockings, with some light comedy touches. Stage the youngsters hanging the stockings the night before. Catch them when they troop in Christmas morning. You can get a laugh from a small boy propositioning his stoutest relative for the loan of her hosiery or get a smile when the smallest youngster proudly turns up with an opera length stocking almost long enough to take in the tree itself. There is the baby's tiny sock which grows miraculously overnight and the small boy who weeps because there is a hole in the toe of his collector. And do not forget the mistletoe. Work for both comedy and romance. Try to catch the young lovers under the branch. They will be willing enough to pose and they won't mind how long you take. Let grandpa and grandma reenact the scene of their youth. You might even include the butler and the maid or Bridget and the iceman, according to circumstances.

You have a whole houseful of ideas for the season. And now you have the convenience of the lights and the surety of a fast film. Make this a real camera Christmas. You'll not regret it.

## Winter closeups

[Continued from page 542]

ously having a delightful time of it, with a shot of someone inside a house hugging the fire. Think of what winter means in human terms and get scenes and sequences that dramatically represent it. After the storm, the telephone repairmen probably will be at work, for the same snowfall that means delight to the children and the winter sports converts means trouble or discomfort somewhere else. The traffic policeman is cold and red in the face, but ladies have occasion to wear many furs and the windows of shops will be full of them. Subjects such as these can be obtained even if there is no snow and the winter storm is entirely rain and sleet.

Christmas will form an important part of the reel interpreting winter. Scenes of the family Christmas party, decorating the tree and the children and their toys can, of course, be included. The enthusiastic movie maker will add to these by filming shots of lighted Christmas store windows, mechanical toys on display, crowded shopping districts and the other manifestations of the holiday period familiar in country and city alike.

The beauty of winter is another

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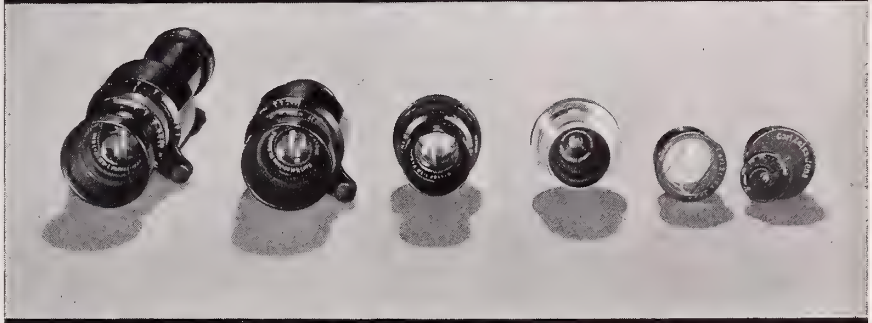

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theme for a picture although, in using it, one should take care that he avoids too many entirely still scenes. Some of the views will of necessity be completely still. However, action may be introduced into others by any of the devices already suggested or, perhaps, by means of a dog or horse.

A Kodacolor picture of snow subjects will capture the beautiful glints of blue and deep green in ice and snow. Evergreen trees will be richly green against the white background and colorful skiing costumes will make delightful patterns against the white. *Color in Winter* might well be the title of a very different Kodacolor picture. The fact that one usually thinks of nature in winter in terms of black and white does not mean that there are not unusual color possibilities. A sunset across a snow covered plain or hill has a peculiar beauty all its own and, if anything, is more colorful than during summer or spring. Against the white of fresh snow, a street scene will reveal many neglected bits of color worth recording. All of this suggests something that has probably not been done hitherto—a Kodacolor film comparing the seasons. If the idea pleases, start this winter, selecting appropriate viewpoints and then make scenes of the same places next spring, summer and fall.

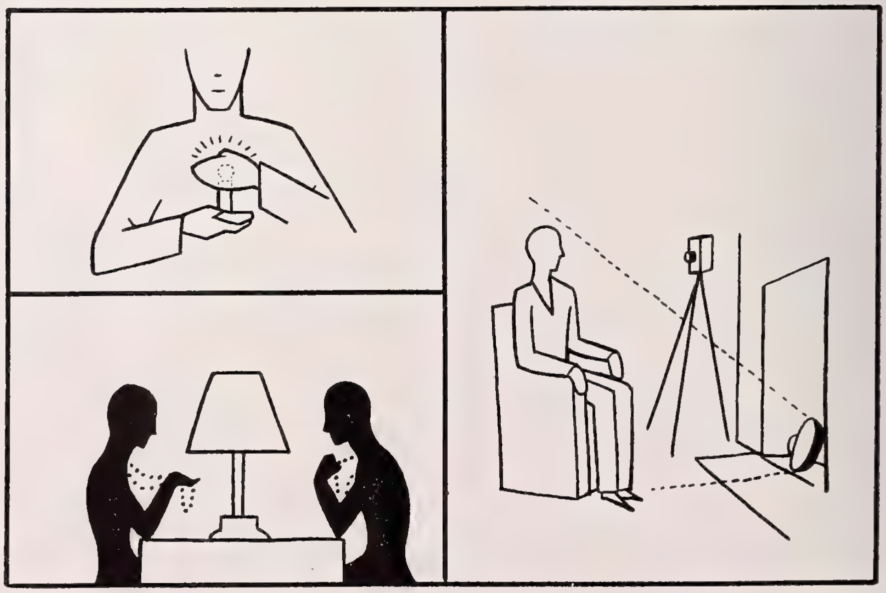
## Lighting the festival

[Continued from page 539]

picture. On the screen, the subject appears to be holding a candle and shading it with the hand on the side towards the lens. The face is illuminated from below, apparently by the light of the candle. While it is within the realms of possibility to illuminate the face faintly for photographic purposes by the light of a candle placed very close and with a combination of half speed, supersensitive film and a very fast lens, for more dependable results, it is better to provide for a well exposed picture by artificial means. This may be done by making use of a small incandescent bulb and connecting cord, the bulb being retained in a socket which is tied or taped to the candlestick. There are certain old fashioned candlesticks of generous proportions which may be used admirably for this purpose; the connecting wire for the socket can pass up the sleeve of the subject or can be otherwise concealed. The five and ten cent store will yield all of the electrical parts needed for this stunt. The best kind of lamp to use is that known as the "candelabra" base, which is a miniature screw base smaller than the usual Edison type. For this, may be purchased a socket of correspondingly small proportions. The wiring should be done carefully by one who knows how. The small, candelabra lamps burn at a wattage on the order of ten to fifteen and will give enough light to produce the effect, if supersensitive film and a fast lens are used. An excellent way to handle this stunt, if the materials are available, would be to make use of a six volt, auto headlight lamp for the purpose. This, of course, must be burned from dry cells and not from the 110 volt house lighting current.

This suggestion brings us to a fundamental principle: *In all cases where the source of light itself is in the picture field, it should be shielded.* With this principle well in mind, the amateur need not hesitate to plan lighting effects obtained by including the source of light in the picture. Both striking and original results may be obtained by a little experimentation. The two young

Fire light, candle light and silhouettes are among Christmas lighting effects



ladies of the household may display their Christmas jewelry, seated, one on each side of a small table, in front of a blank, white wall. The only illumination for the scene may be provided by a table lamp with a translucent shade, placed in the center of the table between the two girls. A Photoflood bulb is substituted for the ordinary bulb in the table lamp. Of course, the lamp will appear brightly illuminated in the picture; the wall back of the lamp will also be illuminated and the young ladies, chatting and absent mindedly (?) fingering their necklaces, will appear in silhouette. If the wall is consistently smooth and white, a stop of *f*/5.6 will get this picture with superspeed film, and one of *f*/3.5 with ordinary film.

Closeups of the children playing with their toys are always good for an indoor Christmas record. An original slant can be given these pictures by the inclusion of closeups of the toys themselves, recording the funny motions of the spring driven ones before they get broken. In making extreme closeups, remember that a focusing lens is an absolute necessity and that the lens must be opened one or one and one half stops over normal. Hence, for all practical purposes, it would be best to use the widest stop of your lens for closeups of the toys in action. In addition, since the depth of focus is shallow in closeups, it is wise to focus very carefully. The finder does not indicate the absolute limits of the scene in near closeups, so a slight compensation must be made up or down, or to the right or left, as the case may be. (A full discussion of this finder correction may be had from the League's Technical Department as service to members.) It is very interesting to try, in miniature, the same kind of lighting effects on toy images that one might use in life size scenes.

In this discussion have been embodied only a few stunts and hints. In special lighting effects like these, however, lies a whole world of fascinating experiments and an outlet for the imagination that works along original lines. By all means, try it!

## Using still cameras

[Continued from page 544]

Certain small cameras may be adapted to take film packs. The advantage of such cameras is in the fact that it is not necessary to expose all of the pack before an exposure can be developed. The majority of film pack cameras allow the use of cut films and glass plates. These may be obtained in a wide variety of speeds and of all types of color sensitivity. The use of high speed emulsions will permit short exposures under adverse light conditions.

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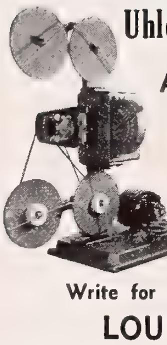

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out experience in still photography will find the outline given above somewhat confusing. To simplify matters for those who would like to try the combination of a still camera with their cine, we would suggest that a small vest pocket camera be used initially, as this is very compact and the cost is low. After using this small camera, the cinematographer can discover to his own satisfaction the advantage of a still camera in connection with his filming and can decide whether a camera of another size or type would reveal greater possibilities.

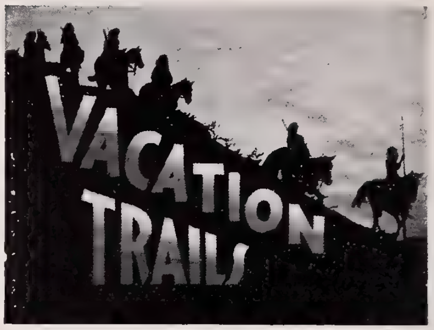
Perhaps, at first, the suggestion on the use of a still camera will not find much favor with the cinematographer, as he will naturally think that one photographic machine is sufficient. Yet there is a place for the still camera in cine work; it does not supplant the movie equipment but, rather, it is a complement to it.

## The fine art of titling

[Continued from page 552]

such transitions are: *Childhood glided into youth, The bloom turned to ripening fruit, The city forgotten, Doris found new interests on the ranch.* Sometimes, suggestive pauses may take the place of verbs: *And then the farm . . . rest . . . forgetfulness . . . simple folk.* These syncopated forms leave the reader free to supply his own links, to cooperate in the plot—always a distinct advantage.

Again, parallelism of construction makes a transition easier and more acceptable: *From the canyons of Manhattan to the canyons of Colorado.* Of equal strength is what may be called inverse parallelism, gained through contrast rather than comparison: *Winter's frown on the North Atlantic gives way to summer's smile on the Caribbean.* But nowadays this is even better done by overlapping scenes that have some portion of composition in common, a tall building taken in a highly "contrasty" light dissolving on the screen into a canyon wall in a similar light; a lowering storm on the western ocean melting into the sun flecked peace of tropic seas. The speed of the transition will correspond to the brevity of the time lapse. If years elapse, the dissolve will be done slowly, if days, a rapid superimposition of backgrounds, with or without appropriate words is used; (Background) Shipboard scenes . . . Eiffel Tower . . . Canals (Title) *Europe . . . Paris . . . Venice.* It is never necessary to insult the intelligence of the spectator by showing every intermediate step in scene or in title. But, on the other hand, it is often wise not to omit too many transitions, especially when there is an important time lapse. Rapid change is often misleading.



Publishers'

The art title background on page 559 lettered as sample by Ralph Eno, ACL

More difficult than narrative or descriptive titles, and at least as important, are spoken titles. They require far more care than most amateurs are willing to devote to them and no little psychology. In the silent days it was not uncommon in studios to allow the title writer two or three days, or even longer, to produce the titles for one reel—fifteen or twenty spoken titles on an average. Writing spoken titles is a novelist's or dramatist's job, to be tackled with extreme caution by the amateur. One word out of place may change the entire complexion of a scene.

A spoken title may be used to characterize the speaker: *"I know a swell dame."—"Haven't we met somewhere before?"—"I want a change from gold diggers."* In the scene of a family Sunday dinner, a cocksure young man turns to his neighbor and says, *"He called me a plumber—and me a sanitary engineer!"* That is characterization in its most perfect form.

The spoken title may build up a menace and create suspense: *"See you later!"* (spoken by a detective after a brief and inconclusive examination). It may convey offstage information: *"The bank has closed."* In all cases it must be positively typical of the speaker and of nobody else. A gangster does not speak of shooting; a society woman does not talk of dicks and bulls and slugging (except to exhibit an incongruous knowledge of a world other than her own); a child does not mention investigations; a cook does not talk of introspection. The would be title writer will do well to listen to all sorts and conditions of people and to jot down what he hears. This rule, however, may deliberately be violated for comedy effect. A character may repeat verbatim, as if they were his own, the words used previously by another. The subway guard on his way to work is pushed back to the sidewalk by a "cop" who says: *"It's guys like you that make it hard for guys like us."* Five minutes later the same subway guard, now in uniform, is pushing back the crowds and picks on a meek and mild little chap who is not doing any shoving, saying, *"It's guys* *like you that make it hard for guys like us."* The trick never fails to bring a laugh. It is also particularly effective in turning the tables on a specious pleader, especially if the winner is the wife. Provided the action is at all suitable and the lips are moving, any spoken title can be inserted in the course of editing. The two quoted above might not have been thought of at the time the scenario was written. They occurred to the writer in the course of editing and may be fitted in easily at the appropriate places.

The final precaution to take before printing the titles is to project the reel, interrupting it (if necessary by stopping the projector) to read aloud the proposed titles, each at its proper place. Very, very often the wording on paper which seemed so appropriate will turn out in use to be totally unsuitable to the action. Nobody's memory is to be trusted for the thousand and one details that may lead to a misunderstanding in the interpretation of a scene. Title and action must fit like glove and hand —by actual trial; and time spent in this fitting is time well spent.

## Book reviews

**Trade journal** ■ *The Gevaert Sensitizer*, an attractive periodical devoted to the interests of the photographic business, has recently been inaugurated by the Gevaert Company of America, 423 West 55th Street, New York City, and is available to all serious photographic workers.

**"Amateur Tonfilm"** ■ This is the title of an interesting little book describing various methods which may be used by the amateur to make synchronized films, both 9.5 and 16mm. It is in German and published by Photokino Verlag G. M. B. H., Berlin. Its author, Friedrich Kuplent, describes the principles involved in sound synchronization and gives examples of their application by specific amateurs, as well as an interesting sample scenario for the purpose. Many illustrations are provided.

**"On Tourne"** ■ Described as a treatise on the amateur cinema, this book of 375 pages is the latest contribution to amateur instruction from France. As might be expected, much of the attention is devoted to 9.5mm. film and apparatus but other widths are well covered and especial interest attaches to the instruction given in home processing.

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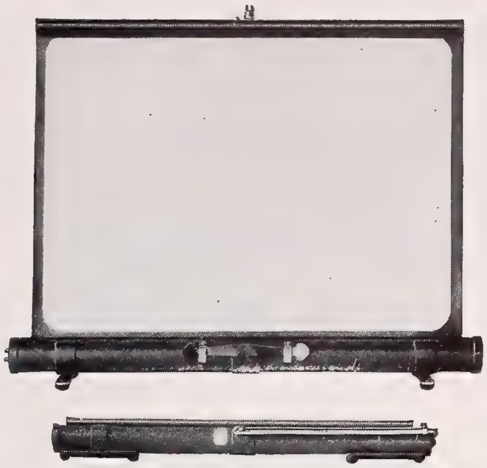

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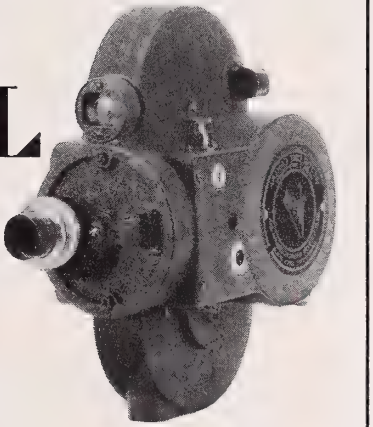

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Scene 2. *Closeup.* Mrs. H. is holding some antique waist with leg of mutton sleeves or other garment. She is studying it speculatively.

Scene 3. *Medium shot.* (Different angle from Scene 1.) She continues selection, indicating with her gestures that she intends to cut these garments in a new fashion.

Scene 4. *Medium shot.* The kitchen. Mr. Henpeck, wearing an apron, is washing dishes. He is smoking a pipe as he wipes them and is looking very disgusted.

Scene 5. *Medium shot.* Room as in Scene 1. Mrs. H. picks up a waist, a huge long skirt, an old hat, a shawl, etc. Gets up heavily and walks out of the room.

Scene 6. *Medium shot.* Kitchen as before. Mr. H., still washing dishes, hears a voice, turns around, a look of horror on his face.

Scene 7. *Closeup.* Mrs. H. in the kitchen doorway, old clothes on her arms, indicating with her right hand that she wants him to come.

Scene 8. *Medium shot.* Dining room. Mr. H., still smoking, enters the room taking off his apron. Mrs. H. follows with the old clothes. She speaks:

Title 1. "*I want you to fit these on for me.*"

Scene 8. *Continued.* Mrs. H. finishes speaking and starts to walk toward him.

Scene 9. *Closeup.* Mr. H., who looks more disgusted than ever.

Scene 10. *Medium shot.* Same as Scene 8. Mr. H. refuses, tries to walk away. Mrs. H. grabs him by the collar and orders him to stay there. He resigns himself to his fate.

Scene 11. *Semicloseup.* Mr. H. only. As he stands rigidly still, staring with rage and disgust, a hand appears and gives him a large waist to put on. He does. Then the hand sticks a hat on his head. (He still smokes his pipe.)

Scene 12. *Medium shot.* Both Mrs. and Mr. H. in the scene. Mrs. H. hands him a skirt, which he reluctantly steps into. He now looks like a woman, but still has a pipe in his mouth. Mrs. H. continues to put other articles of feminine apparel on him. (Ad lib.) Then they both pause suddenly, turn their heads to the door and listen. They hesitate a minute. He wants to run away, but she gestures for him to stay. He lays his pipe down. She goes out of the scene in the direction of the front door. (Not seen in this shot.)

Scene 13. *Semicloseup.* Front door, from inside. Mrs. H. arrives and opens the door. Standing on the porch are two ladies, one quite young and attractive.

Scene 14. *Semicloseup.* Shows the two ladies. Older one speaks:

Title 2. "*We are your new neighbors. We've come to call.*"

Scene 14. *Continued.* The lady finishes speaking and smiles pleasantly.

Scene 15. *Closeup.* Mrs. H. She hears and is at first annoyed. Then she pretends to be very affable. She invites them to come in.

Scene 16. *Closeup.* Mr. H. as he sees them coming in. He puts his pipe on a table just behind him and stands rooted to the ground.

Scene 17. *Medium shot.* The living room. The neighbors enter with Mrs. H. They seat themselves, the younger on a couch or divan. Mrs. H. calls out toward the dining room.

Scene 18. *Semicloseup.* The door of the living room. Mr. H., staggered, walks as in a daze toward the ladies.

Scene 19. *Medium shot.* Mr. H. walks into the scene with the others. He looks sheepish and Mrs. H. presents him saying:

Title 3. "*This is my mother!*"

Scene 19. *Continued.* Mrs. H. finishes the introduction and smiles graciously.

Scene 20. *Semicloseup.* Mr. H., who can hardly believe his ears. He resigns himself to playing the part. Bows.

Scene 21. *Medium shot.* Mr. H. seats himself on the couch, quite close to the younger lady.

Scene 22. *Semicloseup.* Mrs. H. and the other lady. Mrs. H. looks alarmed, but her attention is distracted by the other lady and she turns her head to answer her.

Scene 23. *Medium shot.* The couch. Mr. H., playing the part of an old lady, sits very close to the young lady, makes great friends with her, patting her hands, stroking her hair. He is very affectionate and maternal.

Scene 24. *Semicloseup.* Mrs. H. talking to the other lady; she pauses and looks in the direction of Mr. H., noticing his marked attentions to the young

*"Close your eyes, Mortimer! We're not speaking to her now."*

lady. Mrs. H. gets hot under the collar.

Scene 25. *Semicloseup.* The couch. Mr. H. is still acting the affectionate old lady and the young lady is reciprocating. (Cut back and forth from Mr. H. and the girl to Mrs. H. and the other lady ad lib. In each successive scene, Mr. H.'s attentions would grow more marked and Mrs. H. would about reach the explosion point.)

Scene 26. *Semicloseup.* Mr. H. who wants to sneeze. Embarrassed; holds back; feels for his handkerchief; looks out of the corner of his eye to see if anyone is watching him; lifts his skirt. (On the side away from the girl.)

Scene 27. *Closeup.* Mrs. H. She fairly screams:

Title 4. *"Mother, I think it is your bed time."*

Scene 27. *Continued.* Mrs. H. finishes speaking.

Scene 28. *Medium shot.* The couch. Mr. H. is stunned and forgets his sneeze. He graciously agrees and wipes his mouth on his sleeve. He takes a very affectionate leave of the lady, giving her a warm kiss or two.

Scene 29. *Closeup.* Mrs. H., enraged.

Scene 30. *Medium shot.* Includes the whole room or the part of it where the four actors are seated. Mr. H. gets up very dignifiedly, bows to the other lady, gives a furious glance at Mrs. H. He smiles at the young lady, patting her head and then turns to leave the room grandly. He does not notice that a corner of his dress has been caught in a crevice of the couch. As he stands up the dress is stretched out. As he walks away, the skirt, evidently merely pinned on, rolls off exposing Mr. H. in a pair of trousers. He does not notice and pauses very dignifiedly for a last sweet goodbye.

Scene 31. *Medium shot.* The women from Mr. H.'s position. Mrs. H. is aghast. The other two ladies are amazed.

Scene 32. *Medium shot.* Same as 30. Mr. H., unaware of the accident, is smiling sweetly when he looks down and sees that the skirt is no longer around him. He looks up, frightened, looks down again and then flees out of the room.

Scene 33. *Medium shot.* The living room. Mrs. H. is trying to explain, but the two ladies are very coldly taking their leave, their noses in the air. They go. Mrs. H. looks around wildly and picks up a large vase and stalks out.

## Please edit!

[Continued from page 548]

which someone else has done, he is lost. It is like trying to dress as certain accomplished persons dress, trying to read what certain accomplished dilettantes read or trying to see in pictures what certain accomplished art critics

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say that they see. No one ever gets away with it permanently. Sooner or later, the dreadful truth comes out. It is all right to filch fundamental ideas and to color them with our own originality. That kind of copying should be encouraged. But it must be done boldly with an insistence that the idea and not the manner shall be copied.

I believe that the greatest thing that could happen to amateur cinematography would be first, for someone to invent a source of ideas for titles and second, to discover a way to compel editing. I am willing to wager a certain scratched lens which I possess that, if good title wordings were easily written, a whole lot of us who do not now title our films would be glad to reform.

The mechanical work in both editing and titling is a delightful diversion. Although some of us do not take to mechanical work, it is well worth trying and all one has to do is to overcome the mental hazard that stands in the way. If this can be overcome, a new world will be opened, bringing with it the command of a new accomplishment which will divert one's mind from troubles and will disclose a new outlook on life. I believe in lots of editing.

---

*Editor's note:* The Amateur Cinema League does its best to answer the problem of a source of ideas for title wordings, which Dr. Kinema brings up. Members may send in their films with a list of tentative wordings for titles. The League's Continuity Consultant will make suggestions for members' consideration. These suggestions have the advantage of being based on a fresh viewpoint.

## The clinic

[Continued from page 540]

too well. That is, it becomes easy to allow one or two fingers to obstruct the lens partially or wholly, thus losing some of the picture. A little attention to this detail of allowing the lens a complete view of the scene will prevent such a mishap from spoiling what may prove to be a personally valuable scene. —*Kenneth F. Space.*

**Title stunt** ■ After selecting the size of type or lettering that you intend to use in your title, cut the letters out from paper which has the stiffness of ordinary letter paper, making them about one quarter inch higher than the height intended for the final title. The tops and bottoms of these letters are now pasted on a plain sheet of thin letter paper in such a way that the middle portions of each letter will bow out, away from the background. After the title, preferably short, is composed in this way, it is held vertically in front of the camera with the letters away from the lens. It is illuminated from the rear by a fairly strong, single light source, placed about two feet away. This light source should be movable in a plane parallel to that of the title. Now, when the light is moved sideways it will be seen that the shadows of the letters, which stand out from the paper at the back, will change as the light is moved and will give an amusing, bulgy effect which will suggest other modifications for further experiment. It would be well to hold such a translucent title in a rather large, opaque shield, so as to prevent direct light from the source from reaching the lens. Of course, the letters must be pasted up backwards with respect to the side of the title toward the light; this will present no difficulty as the letters are already cut out.—*Carl L. Oswald, ACL.*

**Asked and answered** ■ *Question:* Is there any danger of the film freezing in the camera on a very cold winter day? *Answer:* Theoretically, the emulsion

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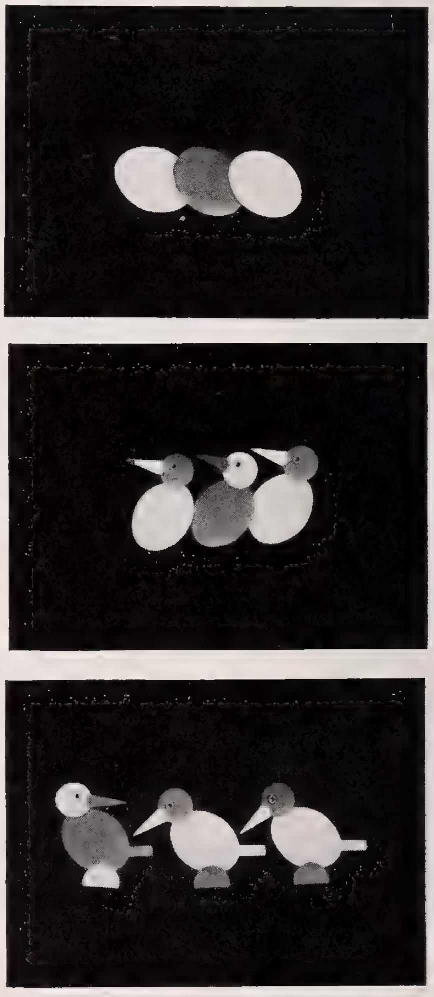

contains a certain amount of moisture and will freeze if the temperature is continuously low enough. Practically, this would seldom occur in temperate climates. In the far north, however, it has occurred with the result that the emulsion has chipped off in flakes.

**Cine gifts** ■ Following the visit of Santa (who will be cinematically minded this year) the movie maker will find gadgets and whatnots under the spreading fir, perhaps a camera or a new projector. In any case, it will be something requiring a new technique. Instruction books are sadly neglected, as a rule, although sorely needed. Those who make various products know how they should be used and tell you how in the manual accompanying them. A short time spent in reading the directions and familiarizing oneself with the principal parts is a very wise investment. Learn to thread the camera without looking at it. It may save precious footage sometime if you are caught with a jammed film, for you can use any dark place for rethreading. Learn what each feature of your projector is and how it may improve the presentation of your films. When the family gathers for the first showing, be sure that you don't keep them waiting while you thread the machine. Splicers are simple to operate but there are certain definite rules to follow. Once learned they become automatic. Learn how the new filters are fitted to the lens. Be sure that you understand the use of telephoto lenses on a turret and how to use your focusing alignment gauge with the focus on film device. Learn to handle film spools so that they will not partly unwind during loading and fog the first part of the film. Countless precautions may be given but careful attention to the makers' directions is the best policy. Don't forget that your dealer is anxious for you to get satisfaction from your equipment. If you don't understand it, ask him to show you.—*Frederick G. Beach, ACL.*

## Something from nothing

[Continued from page 554]

indicate that they may have stopped in a speakeasy before lunch.

Then, if you find a preponderance of pictures of your children, you might break them up into several reels, one of which might be the history of the child, showing him in all sorts of occupations at all sorts of times, the shots following each other chronologically or from babyhood up. Other shots of the children might be worked into a sort of humorous home newsreel with titles such as *Big butter and egg man unloads his wares,* to be followed by Johnny gathering eggs at a summer farm, finally dropping several on the porch—but at any rate, you get the general idea.

Now, if you still have quite a few identification strips left and are getting tired of the game, why not spring it on the gang some night when they come over to play bridge. You have probably played similar games at Salmagundi parties. Give each member of the party ten minutes in which to arrange these labeled strips of paper into some order to suggest either a humorous, serious or artistic story, then present the prize to the arrangement receiving the greatest number of votes. You may get surprising results.

Now that you have your various film stories composed by virtue of neat bundles of paper strips bound together with elastic bands, it is time to sit down and splice the separate shots together. Take the first story, dig into the tin can and match up shots with index strips, splicing as you go. When you have finished, run the thing through on the projector, shorten scenes that seem too long and make titling notes. Your titles, of course, may be dramatic, coy or humorous, as the picture suggests. Now it is merely a question of photographing your titles, or having them made up if you prefer, splicing them in place and adding your ACL leader. Thus finished, the resulting picture is one that you can show and is, in truth, *something out of nothing.*

## The titles you make

[Continued from page 547]

able photograph is chosen. It should be a fairly dark subject so that the white letters will stand out. The direct positive method just described will not work with a photographic background, but one does not have to be much of an amateur photographer to encompass this difficulty. Choose a scene suitable for background use from a motion picture film. Place the film in the projector and focus the scene, as a still, on a sheet of paper the size of the required title. When all is set, switch off the lights and substitute a piece of photographic enlarging paper for the piece on which the image was focused. Expose the still on this for a split second. When developed, the photographic paper will bear a negative photographic image suitable for background use with positive film.

The method of using a long, moving strip of paper when long titles are necessary is generally understood. Like the medieval parchment scroll, line after line can be brought into view, moving the strip upward from below. A continuous line of sentences running across the screen from right to left also could be managed very easily. It would give much the same effect as the well

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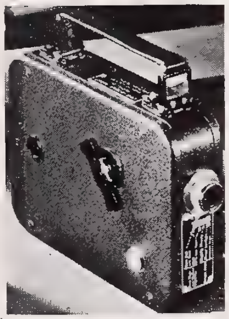

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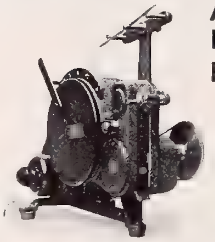

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known electric signs on Broadway. Don't overwork the idea, though.

Another way of making a continuous title of limited length is to wrap the lettered strip around a cylinder (such as a coffee can) pivoted horizontally. Focus on the words nearest to the camera and slowly revolve the cylinder so that the lines of the title appear at the bottom, swing into focus at the center and then move away from the lens again as the cylinder revolves.

Many of the foreign language films now appearing in the big cities include titles at the bottom of the scene as the action proceeds. In this case, the idea is to interpret the foreign dialog. This would appear to be a splendid method of subtitling some types of silent films. Unfortunately, it is easily available only to those amateurs who use the negative positive system and do their own printing. The title is photographed on a separate strip of film on which it must appear as black lettering on a perfectly clear field. By passing the title strip through the printer together with the negative, a composite print is obtained with the title appearing where desired in white letters.

A League Director has produced a similar effect by rewinding his film in the dark room and photographing the captions on the scenes as the film passes through the camera a second time. Careful checking up on the footage meter is necessary to do this successfully.

Those who like to work out "stunt" titles to amuse themselves have been well catered to in past issues of MOVIE MAKERS. A very effective and easily handled series of tricks is based on the idea of an inverted camera, or title, and the destruction of the title while it is being photographed. When the film is projected the proper way round, the action is reversed and we see a title appearing from chaos. Examples coming to mind are words appearing from flame, grains of rice or sand gathering up into word formations and a hand holding a pen which writes backwards over a complete title, erasing it letter by letter as it moves.

And now a final word to the amateur who is making his own title board. Remember that the viewfinder is not an accurate guide for centering the image in extreme closeups, such as titles. Once and for all, determine the limits of your picture on the board by glueing to it a sheet of paper ruled off in half inch squares conspicuously numbered. With a fixed position for the camera and a fixed position for the squared paper, run off a test strip, photographing the squared paper. Examination of the image on this test will reveal the limits of the title, exactly.

In doing this work use plenty of light, so that the lens can be well stopped down for extreme sharpness of image. Make test strips and keep a written record of the lights used and their placing, together with the diaphragm opening used, so that once the best results are obtained it will be possible to repeat them at will.

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## FREE FILMS

■ *These films, on 16, unless 35mm. is specified, are loaned free except for payment of postage. Requests should be addressed to the Amateur Cinema League, Inc., 105 W. 40th St., N. Y. C. and films desired mentioned by titles. Requests on receipt, are forwarded to distributors who get in touch with applicants and make booking arrangements. Specific dates cannot be promised until the applicant hears from the distributor. Do not send postage with requests; when it is required, the distributor will notify the applicant. Of course, films should be returned postpaid. Some films are limited to groups, in which cases it is so stated in the reviews. In applying for films limited to groups, the type and probable size of the audience must be mentioned. Films are not available outside of the United States, unless so stated. Any amateur may apply for films reviewed as this service is not limited to Amateur Cinema League members.*

■ *The Sugar Trail*, one reel, 16mm. and 35mm., reviewed through the courtesy of the General Electric Company, illustrates harvesting and manufacturing processes employed in the sugar industry. Part of this film is devoted to animated statistics showing the extent of the world's consumption of this necessary product. This film is available for group screening only.

■ *From the Car Window*, one reel, 16mm. and 35mm., produced by Ray-Bell Films, Inc., depicts the scenes along the line of the Great Northern Railway from Chicago to Seattle and Portland. Various scenes of the Glacier National Park are also included in this interesting film. Screening is limited to groups.

■ *The U. S. S. Akron*, two reels, 16mm. and 35mm., reviewed through the courtesy of the Goodyear Tire and Rubber Company, is a pictorial study of the construction of the largest airship in the world. To complement the building activities are scenes of Mrs. Hoover at the christening, of Commander Rosendahl with his men as well as shots of the interior of the Queen of the Skies.

## Photoplay guides

[Continued from page 555]

lapse title are preferable. Frequently a lapse in time may be indicated by one of many various effects, such as a fadeout and fadein, or the well known closeups of clocks or calendars. A milk bottle on a back porch takes the place of *Came the dawn* and a good scene of the setting sun will be better than *At last the long day ended.* Use as few titles as possible. The true test of a good film story is its clarity and comes when the untitled picture is shown to a strange audience. If the plot may be followed without any explanation, then the continuity is adequately smooth and the story not too complicated.

It is important to establish promptly the interrelationship of characters. Who is this man and what has he got to do with the story? Is he villainous or heroic? Does the girl care for him? Do not, as one amateur did, introduce the hero in the middle of the story and have him marry the heroine after ignoring her until the very end. This sounds ridiculous, but it is a common mistake.

With the story in sequence form, it is easy to break it up into scenes. These may be rewritten in script form for guidance, but it is equally important for the director to have a series of mental images for each sequence as to have a series of scenes on paper. The mental plan will serve to keep the production moving smoothly and surely; it is often in the imagination of the director, at the time of or just before shooting, that the most effective scenes are conceived. Use many closeups and change the camera angle frequently. During the display of any emotion and both before and after a character speaks for a title, the action should be in closeups.

After the plot has been completely scenarized, investigate it from several angles. Is it simple enough for the amount of film planned? Are there any side plots which might be confusing to the audience? What are the relative dramatic values of the sequences and where is the high point of each? Try to plan the most effective production of each unit separately before you attempt the best synthesis of the whole. If the plot climax comes near the end of the story, be sure that there is not an anticlimax which detracts from its dramatic value.

Now estimate the footage for each sequence. This is done by going through the action in pantomime, allowing for closeups and various other inserts, while your partner times the action with a watch. This time in seconds divided by two and a half equals the approximate amount of film required for that bit of action. The importance of doing this cannot be overemphasized, for two purposes are served. First, the action is rehearsed by the director and fixed in his mind; secondly, the estimated footage will enable one to determine whether that amount of film is justified by the dramatic value of the action. Don't allow thirty feet of film for a piece of scenery, no matter how beautiful it may be, unless that scenery furthers the plot in some way.

The actual producing staff of most amateur photoplay units should be small. Heading the group, of course, is the director who, in some cases, may have also the duties of cameraman. The assumption of such a dual role by one person, however, is not to be recommended, for the duties of a director are sufficient to occupy the mind of anyone. Second only to the director is the cameraman. It is absolutely necessary that the director and photographer work together in close harmony, for there is no sharp line between the duties of the two.

In addition to these two officials, there is usually a need for someone to look after the properties. These will include not only the furniture and articles on the set, but the settings themselves, as well as the costumes. In any amateur group too great a division of labor is likely to be more cumbersome than advantageous. Indeed, it is probably safe to say that two persons working together as director and photographer respectively make the most efficient prime movers for the amateur photoplay even if the production schedule may be delayed while they scurry for properties.

## News of the industry

[Continued from page 558]

**ABC of lettering** ■ A very valuable book giving the principles of special types of lettering has been written by Carl Holmes, ACL, and is published by William T. Foster Service, Palms, Calif. Many unusual styles of lettering are shown together with the elementary steps in technique. For those who make their own titles this book should be an aid in achieving outstanding effects.

**Grace dissolve** ■ William J. Grace, ACL, whose adaptations of the Cine-Kodak to back cranking are well known to amateurs, offers a refinement in his rewind key idea and the addition of a new dissolve device. Replacing the key with a large knurled knob has made turning the mechanism back easier than before. Driven by a worm gear, a shaft extends along the side of the camera to the front of the lens hood. Upon the end of the shaft is a transparent disc with an opaque section which, as it automatically revolves, provides the fade. A clutch enables the cameraman to start or stop the fade where he chooses. While a two and one half second dissolve is regularly supplied, any length can be made. Easily attached, the device involves no changes in the regular functioning of the Cine-Kodak. Mr. Grace can be reached at 1222 Kirby Building, Dallas, Texas.

**U-Nite-It** ■ A very convenient form of ready to assemble shelving and cabinet storage space is announced by the Long Bell Lumber Sales Corp., of Kansas City, Mo. The material comes "knocked down" and may be assembled into many different forms of storage construction, providing for the movie maker shelves on which to store reels, cans, accessories and other cine apparatus which are usually

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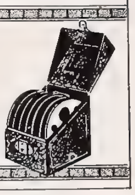

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tucked in odd places around the house. Inasmuch as the construction is by units, a shelf or cabinet built up by this method may be made to fit any space.

Two leading retailers of amateur industry together

**Optimistic** ■ From the photograph above it will be seen clearly that Charles Bass of Chicago and Joseph Dombroff of Willoughbys, New York, two of the industry's leading retailers, are not at all doubtful about the good business that December will record. Mr. Dombroff recently visited his many friends in the Middle West.

**Novel titles** ■ Considerable saving is affected in buying titles in one hundred foot lengths according to a plan worked out by Novel Cine Titles, 528 Franklin Avenue, Council Bluffs, Iowa. Appropriate backgrounds are used if desired. The customer may furnish cards if he chooses, resulting in considerable saving in cost.

**Missing projector** ■ The Bass Camera Company, 179 West Madison Street, Chicago, Ill., offers a twenty-five dollar reward for the return of a projector taken from their premises on November 9. The projector is described as follows: Bell & Howell, Model JL, brown finish, serial number 149627.

**Jottings** ■ Phil Lasher, Ltd., photographic dealers in San Francisco, announce that they have moved to a new address at 254 Sutter Street. ■ An inexpensive 6 power achromatic telescope is announced by the Wollensak Optical Company of Rochester, N. Y. ■ Seidman Photo Service, 125 W. 45th St., New York City, reports that they have not yet recovered the Bell & Howell projector which was stolen from them last June. The serial number is 17170.

**Adhesive letters** ■ A new type of celluloid letters with an adhesive substance on the back has been introduced recently by George A. Prendergast, 330 E. 43rd St., New York City. They come in various colors and sizes, in boxes of one hundred. It is claimed that the substance coated on the back will retain its adhesive qualities indefinitely, making it possible to use the letters over and over again by placing them lightly on any surface. While they adhere firmly in position, the letters leave no trace on the surface after removal.

**Filmo Topics** ■ The December number of Filmo Topics, the helpful magazine published by Bell & Howell Company of Chicago, is full of interesting information. Christmas filming suggestions, the first of a new series of articles on titles and the popular question and answer department are a few of the highlights. A word to its editor will bring a sample copy of this aid to amateur filming.

Latest addition to popular Cine-Kodak Eight camera is provided with extra lenses

**Cine-Kodak News** ■ The holiday issue of this interesting publication will contain the latest details concerning the new 16mm. and 8mm. apparatus, together with many fruitful suggestions for its use. A sample copy will be sent to any MOVIE MAKERS' reader who applies to the Eastman Kodak Company, Rochester, N. Y.

Corcoran Brown Flector is offered for still or movie photography by lamp makers

"Talktitles" is new device of Universal Microphone Co.

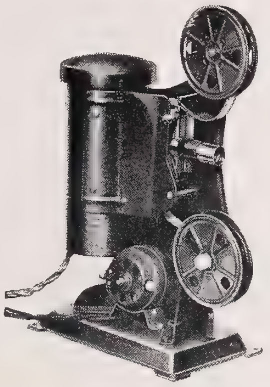
**Universal Talktitles** ■ By means of a small input amplifier and hand held microphone, the amateur may use his radio to provide a loudspeaker for screen presentations. This inexpensive outfit was recently announced by the Universal Microphone Company, Ltd. of Inglewood, Calif. The idea should prove popular with amateurs and makes possible an interesting addition to screening home movies.

**Mogull serves** ■ Located at 1944 Boston Road, the Bronx, New York City, Mogull Brothers now offer a complete line of Pathex equipment and accessories, with an extensive library which features 9.5mm. sound on disc productions. This active dealer is also equipped for complete sales and service on standard 16mm. products.

**College collection** ■ Through the cooperation of the American Photographic Publishing Company, all the copies of magazines sent in exchange for *American Photography* have recently been contributed to the Harvard College Library. The collection extends back over twenty five years and includes copies of nearly every photographic magazine published during that time. The file of MOVIE MAKERS, originally incomplete as are many of the others, has been completed through this office. It is hoped that anyone having back numbers of other photographic journals which they are willing to contribute to this unusual collection will get in touch directly with the Harvard College Library, Cambridge, Mass., detailing the available issues, so that the Library can request them, if among those still missing.

**Scotch cellulose** ■ A transparent cellulose tape which will stick permanently to any surface is made by the Minnesota Mining and Manufacturing Company, 480 Canal Street, New York City. This tape is excellent for use in indefinitely protecting paper labels on film cans, boxes, reels, etc., and may be used to label the film leader itself. The tape is heavy, perfectly transparent and resists tearing. It comes in various widths and colors in long or short rolls.

**Ace projector** ■ Embodying a new principle in projectors, the Ace Manufacturing Company of Milwaukee, Wisc., recently announced the Ace Toy Projector. Of simple and sturdy construction, this projector is unique in that it has no sprockets and uses a ratchet like device for the pull down action. The shutter is built as a part of the pull down claw, making the entire mechanism very simple. The illumination is furnished by a standard 150 watt bulb. Bulbs of higher wattage may be used and the projector can be operated on either A. C. or D. C. Motor driven with speed control by means of a rheostat, this novel little projector has a capacity of one hundred feet of 16mm. film. Although sold in the toy field, it is distinctly more than a toy.



New Ace projector with a 150 watt bulb, motor drive and rheostat speed control

## Amateur clubs

[Continued from page 553]

vicepresident; W. Dean Haskell, treasurer; Mr. Rosenberg, secretary. Serving with them on the board of directors are Mr. Fox and Frank Tiscornia, ACL, editor of *Camera-Action*.

**Poor Ellen** ■ Another melodrama, delightful in its serious characterizations and adroit in its cutting and camera treatment, has been completed under the direction of Jack Navin, ACL, producer of *Sophistication* and *Those Mad Barclays*. The new work is *Drifting*, a direct descendant in the Navin tradition, as it tells a tale of the relentless downfall of too, too pretty Ellen Rowen in vain search of her kidnapped little brother. Once the toast of Paris, in the end a drab of Montreal slums, Ellen drifts inevitably to a harsh fate, protesting bitterly on her pathway that she "was once a lady." Elizabeth Sutherland played Ellen with

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| ■ De Vry 57 Camera fitted with f/3.5 Graf lens, listed at $57.50. Keystone A 74 Projector, 200 watt lamp, listed at $50.00. | $ 64.50 |
| ■ Victor 3 Camera, fitted with f/3.5 lens, incl. case, listed at $92.00. Keystone A 74 Projector, 200 watt lamp, listed at $50.00 | $105.00 |
| ■ Ensign Cine Camera with f/2.6 lens, incl. case, listed at $99.00. Bell & Howell GJ Projector, 375 watt lamp, listed at $215. | $185.00 |
| ■ Cine Kodak Model BB with f/1.9 lens, listed at $125. Ampro De Luxe Projector, 400 watt lamp, listed at $200. | $210.00 |
| ■ Victor 5 Camera, turret, with f/2.9 lens, incl. case, listed at $202. Ampro Projector, 400 watt lamp, listed at $175 | $270.00 |
| ■ Bell & Howell 70DA Camera, f/3.5 lens, incl. B case, listed at $286. Bell & Howell GG Projector, 375 watt lamp, listed at $260 | $360.00 |

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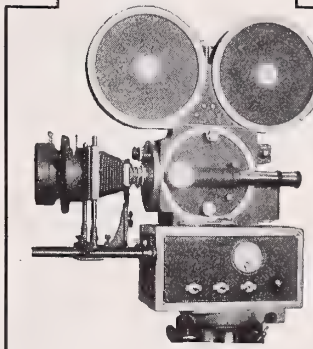

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## An International List Of The Dealers Who Carry This Magazine — VISIT THEM!

### UNITED STATES

### ARIZONA

NOGALES: A. W. Lohn, 309 Morley Ave.
TUCSON: William M. Dennis, 22 United Bank Bldg.
T. Ed. Litt, Cor. Congress & Stone.

### CALIFORNIA

BERKELEY: Berkeley Commercial Photo Co., 2515 Bancroft Way.
J. F. Hink & Son, Shattuck & Kittredge.
BEVERLY HILLS: Bob Robinson Home Movies, 417 N. Beverly Drive.
EAST SAN DIEGO: Bluebird Camera Shop, 4236 University Ave.
FRESNO: Potter Drug Co., 1112 Fulton St.
GLENDALE: Kug-Art Photo Service, 507 W. Colorado Blvd.
HOLLYWOOD: Bell & Howell Co., 716 N. LaBrea Ave.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Hollywood Camera Shop, 1442 N. Highland Ave.
Hollywood Citizen, 6366 Hollywood Blvd.
Hollywood Film Enterprises, Inc., 6058 Sunset Blvd.
HUNTINGTON PARK: Huntington Park Camera Shop, 6508 Pacific Blvd.
LONG BEACH: Winstead Bros. Inc., 244 Pine Ave.
LOS ANGELES: Billy Burke Home Movies, 5372 Wilshire Blvd.
Eastman Kodak Stores, Inc., 643 S. Hill St.
Educational Project-O Film Co., 317 N. Fairfax.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
Schwabacher-Frey Stationery Co., Box 1347, Arc. Annex.
Wilshire Personal Movie Co., 3150 Wilshire Blvd.
MONROVIA: Cliff's Photo Art Shop.
OAKLAND: Adams & Co., 380 14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
PALO ALTO: David Keeble.
PASADENA: F. W. Reed Co., 176 E. Colorado St.
RICHMOND: La Moine Drug Co., 900 Mac Donald Ave.
RIVERSIDE: F. W. Twogood, 3700 Main St.
SACRAMENTO: Frank McDougal, 1017 10th St.
SAN BERNARDINO: Steele's Photo Service, 370 D St.
SAN DIEGO: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth St.
Victor Doyle, 1224 Fifth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
SAN FRANCISCO: Cine Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
Phil Lasher, Ltd., 254 Sutter St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
SAN JOSE: Webb's Photo Supply Store, 66 S. First St.
SAN LUIS OBISPO: Mathews & Carpenter (Rexall Drug Store), 839 Higuera St.
SAN RAFAEL: Webb & Rogers, 4th and B Sts.
SANTA ANA: Stein's Stationery Store, 307 W. Fourth St.
SANTA BARBARA: Camera Shop, 800 State St.
Faulding's, 623 State St.
SANTA MONICA: Bertholf Photo Finishng, 1456 Third St.
STOCKTON: Holden Drug Co., 345 E. Weber Ave.
Logan Studios, 20 N. San Joaquin St.
Peffer Music Co., 40 S. California St.
WEST HOLLYWOOD: Richter's Photo Service, 7915 Santa Monica Blvd.
WHITTIER: Maxwell C. Peel, 226 E. Philadelphia.

### COLORADO

DENVER: Eastman Kodak Stores, Inc., 626-16 St.
Haanstad's Camera Shop, 404-16th St.
The May Co., 16th & Champa Sts.

### CONNECTICUT

BRIDGEPORT: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
DANBURY: Heim's Music Store, Inc., 221 Main St.
HARTFORD: Harrison Harries, 360 Main St.
Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
MIDDLETOWN: F. B. Fountain Co., 483 Main St.
NEW HAVEN: Eugene F. Clark Book Shop, 343 Elm St.
Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
NORWICH: Cranston Co., 25 Broadway.
WATERBURY: Curtis Art Co.. 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

### DELAWARE

NEW CASTLE: E. Challenger & Son.
WILMINGTON: Butler's, Inc., 415 Market St.
Frost Bros., duPont Bldg.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

### DISTRICT OF COLUMBIA

WASHINGTON: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607-14th St., N. W.
Fuller & d'Albert, Inc., 815-10th St., N. W.
Robbin's, National Press Bldg., 529-14th St., N. W., opposite Willard Hotel.

### FLORIDA

CLEARWATER: Courtesy Cigar Store, Post Office Arcade.
JACKSONVILLE: McDaniel Gift Shop, 21 W. Forsyth St.
MIAMI: Miami Photo Supply Co., 31 S. E. First Ave.
ST. PETERSBURG: Robison's Camera Shop, 410 Central Ave.
TAMPA: Burgert Bros., Inc., 608 Madison St.

### GEORGIA

ATLANTA: Eastman Kodak Stores, Inc., 183 Peachtree St.

### IDAHO

BOISE: Ballou-Latimer Co., Idaho at 9th St.
POCATELLO: Cook Drug Co., 333 W. Center St.

### ILLINOIS

CHICAGO: Associated Film Libraries, Inc., Suite 224, State-Lake Bldg., 190 N. State St.
***BASS CAMERA CO., INC.***, 179 W. Madison St..
***CENTRAL CAMERA CO.***, 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 So. La Salle St.
105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
Ideal Pictures Corp., 26 E. 8th St.
Lake Shore Radio Co., 3204-6 Broadway.
Lyon & Healy, Inc., Wabash Ave. at Jackson Blvd.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 37 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 918 Irving Park Blvd.
***WOLK CAMERA CO.***, Opp. Post Office, 219 S. Dearborn St.
EVANSTON: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc.. 702 Church St.
GALESBURG: Illinois Camera Shop, 84 S. Prairie St.
HIGHLAND PARK: Hattstrom & Sanders, Inc., 391 Central Ave.
MOLINE: Seaholms Kodak Headquarters, 1507 Fifth Ave.
OAK PARK: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
ROCKFORD: Johnson Photo Shop, 316 E. State St.
SPRINGFIELD: Camera Shop, 320 S. 5th St.

### INDIANA

EVANSVILLE: Smith & Butterfield, 310 Main St.
FORT WAYNE: Howard Co., Inc., 112 W. Wayne St.
FRANKFORT: Pathex Agency, 206 E. Walnut St.
INDIANAPOLIS: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
SOUTH BEND: Ault Camera Shop, 122 S. Main St.
309 S. Michigan St.
TERRE HAUTE: Snyder's Art Store, 21 S. 7th St.

### IOWA

BURLINGTON: Sutter Drug Co., 3rd & Jefferson Sts.
CEDAR RAPIDS: Camera Shop, 220 Third Ave.
DAVENPORT: Eastman Kodak Stores, Inc., 318 Brady St.
DES MOINES: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816-6th Ave.
IOWA CITY: Rexall & Kodak Store, 124 E. College St.
SIOUX CITY: Eastman Kodak Stores, Inc., 608 Pierce St.
WATERLOO: Macks Photo Shop, 225 W. 5th St.
Seehawk Camera Shop-Studio, 189 W. 4th St.

### KANSAS

TOPEKA: Hall Stationery Co., 623 Kansas Ave.
WICHITA: Lawrence Photo Supply Co., 149 N. Lawrence Ave.

### KENTUCKY

LEXINGTON: W. W. Still, 129 W. Short St.
LOUISVILLE: A. L. Bollinger Drug Co., Frankfort & Stilz Aves.
W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

### LOUISIANA

ALEXANDRIA: Newcomb Studios, 330 Johnston St.
NEW ORLEANS: Eastman Kodak Stores, Inc., 213 Baronne St.

### MAINE

AUBURN: Wells' Sporting Goods Co., 52-54 Court St.
BANGOR: Francis A. Frawley, 104 Main St.
PORTLAND: Bicknell Photo Service, Inc., 43 Exchange St.

### MARYLAND

BALTIMORE: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
HAGERSTOWN: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

### MASSACHUSETTS

BOSTON: Boston Camera Exchange, 44 Bromfield St.
James W. Brine Co., 92 Summer St.
Cinecraft Co. of New England, 80 Boylston St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 13 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
CAMBRIDGE: E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
LOWELL: Donaldson's, 75 Merrimack St.
LYNN: Moehring's, Inc., 490 Washington St.
NEW BEDFORD: J. Arnold Wright, 7 S. 6th St.
NEWTONVILLE: Newton Photo Shop, 92 Bower St.
PITTSFIELD: E. C. Kilian, 411 North St.
SALEM: Pitman Movie Service, 45 Summit Ave.
Ernest L. Vent Motion Picture Service, 53 Washington St.
SPRINGFIELD: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
WORCESTER: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

*(Continued on page 578)*

a defensive delicacy that was touching. Other parts were ably carried by Virginia Simmons, Margaret Newnan, Gretchen Rickel, Mary Reynolds, Nellie Navin, Martha Blodgett, Coman Munroe, Junie Newnan, Ted Newnan, Bobby Sutherland, Fred Griffiths, Bill Laurie, Thayer Hutchinson, Bob Drysdale, John Hutchinson, Edward Mackenzie, Bill Newnan, the Blodgetts and Mr. Navin.

**Bergen active** ■ *The Good Cook* is the working title of the story selected by members of the Bergen County Cine Club, in Englewood, N. J., for their first production. Written by Theodore Huff, ACL, and scenarized by him and Mark A. Borgatta, the story by now should be well into production. At late meetings the club has been addressed by Frederick G. Beach, ACL, Technical Adviser of the Amateur Cinema League, who spoke on the first principles of movie making, and by Francis Doublier, who discussed the beginnings of the motion picture. Among the members' films which have been screened are *Little Geezer*, by Mr. Huff; *The Harbor, a Symphony of the Waterfront*, by Louis Wellender; *Father's Day of Rest*, by John H. Wood, ACL; *The Gravediggers' Scene from Hamlet*, by Mr. Huff; *Travels*, by Mr. Borgatta. Four new members have recently been enrolled in this young and active club, which meets fortnightly. Bergen County movie makers interested in associating with the club may address it in care of the Amateur Cinema League.

**Boston contest** ■ The closing date for the amateur filming contest among members of the Boston Cinamateur Club has been deferred until the 12th of this month to take care of the growing enthusiasm and interest among the entire membership, according to the report of secretary Tom Patten, ACL. Results will be carried in this department early in the new year. Weekly programs of the Boston group have featured a delightful club Hallowe'en party; talks on developing and printing, by Bill Meikle; on chemistry and photography, by Leo Jennings; on titles and title making by Al Genaske, ACL. The club production, *Murder by Telephone*, has progressed swiftly and will soon be presented in its final form.

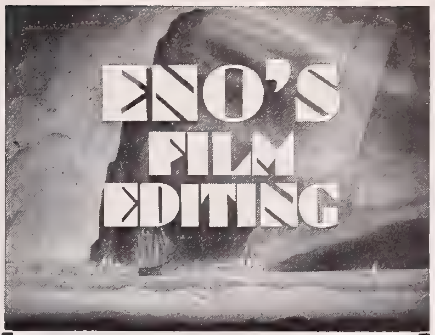
**Spotlight** ■ To date, *The Spotlight*, monthly bulletin of the Greenbrier Amateur Movie Club, in White Sulphur Springs, W. Va., stands as one of the most distinguished of the numerous club publications which come to headquarters. The latest issue at hand runs eight pages and is printed with a pleasing selection of type faces. A further report on Greenbrier's third major production, *Any Ice Today, Lady?*, lists John Mahoney, assistant director; J. W. Coleburn, jr., assistant cameraman; Genevieve L. Wyatt, script clerk; with Beryl Simpson, W. W. Buran and Lon Chassy playing supporting roles to the leads announced earlier in this department.

**Sun scenes** ■ Solar scenes made with an especially constructed thirty inch telescope camera, designed and mounted by Charles Coles, were shown by Robert Coles, ACL, in his film, *The Total Eclipse of 1932*, at a late meeting of the Brooklyn Motion Picture Club. Other views in this reel present in some detail the preparations, equipment and leading scientists of four of the professional solar filming expeditions. Club president Edward H. Marsh, ACL, showed a motion picture study of the manual versus machine operations in opening and closing gas main ditches, and the meeting was concluded with the screening of *Wild Rice* and *Isles of Sunshine* from the League Club Library.

**Titles** ■ Title making, plain and fancy, was the featured subject of an address by O. Howard Shotafer at a late meeting of the Cine-Still Club of Philadelphia, according to the report of secretary Milton Feinberg. Demonstration reels on the subject were screened by Mr. Shotafer, as well as a reel of animated cartoons made by a member of the club. The meeting was concluded following the inspection of a 16mm. sound on film projector.

**Publicity** ■ In Massachusetts, the Springfield Cinema Club has been reviewing and discussing an Italian travelog made during the summer by club president Robert Moretti, an addition to the club's film library which brings the total to over 3000 feet. Early in the new year the club will sponsor a column of amateur movie news in the local press and will edit a club news letter.

**Olympic record** ■ Fifty members of the Los Angeles Amateur Cine Club shot 10,000 feet of 16mm. film of the recent Tenth Olympic Games and have, through the unceasing work of an editing committee over three months, prepared a complete record of this important event which should set a new mark in cooperative club filming. The arduous job of editing was carried on by president Wayne Fisher, secretary Perry Backus, Fred Champion, ACL, Church Anderson, ACL, Tracy Q. Hall, ACL, E. G. Chapman, Dr. W. R. Maiden and Frank B. Skeele. During the Games special concessions were granted the cameramen of the Los Angeles club, which made



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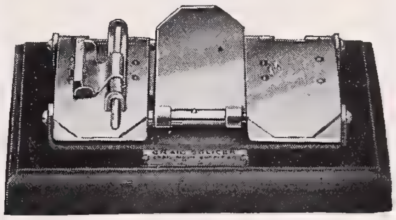

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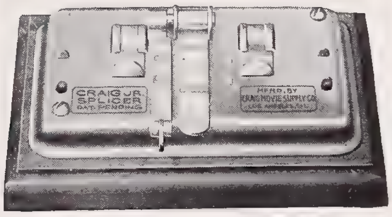

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*(Continued from page 576)*

### MICHIGAN

Detroit: ***CLARK CINE-SERVICE,*** Rm. 203-4, Professional Bldg., 10 Peterboro.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.: 156 Larned St.
***H. C. FILM SERVICE,*** 12191 Ilene Ave.
J. L. Hudson Co., Dept. 290.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich Bros. & Co., 301 Genesee

### MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Leroy: The Edison Store.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Gospeter's Blue Front, 1006 Nicollet Ave.
Ideal Pictures Corp., 321-27 Loeb Arcade Bldg.
E. B. Meyrowitz, Inc., 825 Nicollet Ave .
National Camera Exchange, 5 S. Fifth St.
Owatonna: B. W. Johnson Gift Shop, 130 W. Bridge St.
St. Paul: Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

### MISSOURI

Kansas City: Eastman Kodak Stores, Inc., 916 Grand Ave.
1006 Main St.
21 E. 11th St
Hanley's Photo Shop, 116 E. 10th St.
Plaza Camera Co., 4707 Central St.
St. Louis: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Motion Picture Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher & Co., 915 Locust St.

### MONTANA

Billings: Midland Drug Co., 23 N. 27th St.

### NEBRASKA

Beatrice: Rozell's, Rozell Bldg., N. 5th St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.
J. G. Kretschmer & Co., 1617 Harney St.

### NEW HAMPSHIRE

Lebanon: Photocraft Co.
Newport: K. E. Waldron, 1 A Main St.

### NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Harry Kaplan, 534 Broadway.
Bergenfield: Bergenfield Radio & Elec., 67 S. Washington Ave.
Cliffside Park: Louis C. Ghiosay, 639 Anderson Ave.
Hawthorne: Hawthorne Home Movie Service, 52 MacFarlan Ave.
Irvington: Wolf Bros., Inc., 1340 Springfield Ave.
Jersey City: Graefs Service Pharmacy, 478 Westside Ave.
Levy's Sport Shop, 149 Monticello Ave.
Kearny: Kearny Prescription Pharmacy, 238 Kearny Ave., cor. Bergen Ave.
Lakewood: Artist's Photo Service, 19 Fourth St.
Montclair: Edward Madison Co., 427 Bloomfield Ave.
Morristown: Ajemian Camera Shop, 35 South St.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Camera Dept.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Paterson: Robert G. Smith, 40 Hamilton St.
Walker Radio & Elec., Co., 318 E. 33rd St.
Summit: Eastman Bookshop, 380 Springfield Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Howard E. Thompson, 35 Newkirk Ave.
Union City: Heraco Exchange, Inc., 611 S. Bergenline Ave.
West New York: Rembrandt Studio, 526 "d" Bergenline Ave.

### NEW MEXICO

Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail".

### NEW YORK

Albany: Albany Photo Supply Co., Inc., 204 Washington Ave.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co.. 465 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
Brooklyn: Abraham & Straus, Inc., Dept. 120, Fulton and Hoyt Sts.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
***J. NAVILIO,*** 1757 Broadway.
New York Band Instrument Co., 1225 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Goshen: T. H. Finan.
Haverstraw: E. H. Vandenburgh, 3 Broadway.
Hempstead: Agnew's, 47 Main St.
Ithaca: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
Long Island City: Rapid Photo Finishing Co., 35-08 Broadway.
New Rochelle: Artist's Photo Service, 219 Huguenot St.
Ye Little Photo Shoppe, Inc., 457 Main St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News Co. and its Subsidiaries, 131 Varick St.
Adam Archinal Corp., 305 W. 56th St.
Bloomingdale's, Lexington Ave. at 59th St.
J. H. Boozer, 145 E. 60th St., nr. Lexington Ave.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
***ABE COHEN'S CAMERA EXCHANGE,*** 120 Fulton St.
***COLUMBUS PHOTO SUPPLY,*** 146 Columbus Ave.
Crown Motion Picture Supplies, 311 W. 44th St.
Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Avenue
Fotoshop, Inc., 136 W. 32nd St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke. Inc., 7 E. 48th St.
***GILLETTE CAMERA STORES, INC.,*** 117 Park Ave.
Gimbel Bros., Dept. 575, 33rd St. and Broadway.
Joseph P. Hackel, Rm. 1919, Chanin Bldg., 122 E. 42nd St.
Hecker's Camera Store. 1519 Amsterdam Ave.
***HERBERT & HUESGEN CO.,*** 18 E. 42nd St.
Leonard F. Kleinfeld, 146 West St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
***LUMA CAMERA SERVICE, INC.,*** 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
***MOGULL BROS., ELECTRIC CORP.,*** 1944 Boston Rd.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Shop, 1197 Sixth Ave.
Y. Nomi, 174 W. 95th St.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, 368 Lexington Ave.
***RAB SONS,*** 1373 Sixth Ave.
Schoenig & Co., Inc., 8 East 42nd St.
Frank Tanham & Co., Inc., 9 Church St.
***WILLOUGHBYS,*** 110 W. 32nd St.
Owego: Liberty Photo Co., 34 Lake St.
Rochester: Marks & Fuller Co., 36 East Ave.
Sibley, Lindsay & Curr Co., Kodak Dept.
Rome: Fitchard Studio, 133-135 W. Liberty St.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: A. M. Knowlson & Co., 350 Broadway.
Utica: Edwin A. Hahn, P. O. Drawer 522.
Westhampton Beach: Billy's Radio Service, Main St.
Yonkers: Joseph F. Blatzheim, 4-6 Riverdale Ave.
***W. J. DOLEGA,*** 242 Nepperhan Ave.

### NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

### OHIO

Akron: Pockrandt Photo Supply Co., 16 N. Howard St.
Canton: Camera Shop, in Roth & Hug's Drug Store, Cor. 6th & Market Ave., N.
Cincinnati: Auto-Rad Supply Co., N. E. cor. Court & Syracuse Sts.
Eastman Kodak Stores, Inc., 27 W. 4th St.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 416½ Main St.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
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Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Co., 2025 Euclid Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Home Movies Co., (Baker Art Gallery) 234 S. High St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Lima: Hunter Drug Store, Lima Trust Bldg., 49 Public Sq.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
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A. C. Saunders, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh and Main.

### OKLAHOMA

Oklahoma City: H. O. Davis, 106 S. Hudson St.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., and the Charles High Productions, 1213 S. Boulder Ave.

### OREGON

Pendleton: J. T. Snelson, 608 Garden St.
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Lipman-Wolfe & Co., Kodak Dept., Fifth, Washington & Alder Sts.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.

### PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1020 Peach St.
Harrisburg: James Lett Co., 225 N. 2nd St.
Johnstown: Johnstown News Co., 115 Market St.
Lebanon: Harpel's, 757-9 Cumberland St.
Philadelphia: Camera Shop, 51 N. 52nd St.
G. P. Darrow Co., Inc., 5623-5 Germantown Ave.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Haussmann's Pharmacy, 6th and Girard Ave.
Home Movie Studio, 20th and Chestnut Sts.
Klein & Goodman, 18 S. 10th St.
M & H Sporting Goods Co., 512 Market St.
MacCallum Stores, 1600 Sansom St.
Newsreel Laboratory, 1707 Sansom St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts., Dept. 201.
George W. Tegan, 420 E. Mt. Airy Ave.
John Wanamaker, Dept. 56.
Williams, Brown & Earle Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Store, Inc., Dept. 62, Fifth Ave.
Reading: W. F. Drehs, 541 Court St.
Scranton: Houser's, 133 N. Main Ave.
Jermyn Bros., 205 N. Washington Ave.
Scranton Home Movies Library, 316 N. Washington Ave.
Shamokin: Jones Hardware Co., Sporting Goods Dept., 115 E. Independence St.
Windber: New Arts Feature, 508—15th St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

### RHODE ISLAND

Pawtucket: Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Westcott, Slade & Balcom Co., 95-99 Empire St.

### TENNESSEE

Knoxville: Jim Thompson Co., The "Snap Shop," 415 W. Church St.
Memphis: Memphis Photo Supply Co., 122 Union Ave.
Nashville: G. C. Dury & Co., 420 Union St.

### TEXAS

Abilene: W. C. Cosby, 249 Pine St.
Dallas: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co,, 1610 Main St.
El Paso: Don Thompson, Inc., 308 E. San Antonio St.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Chas. G. Lord Optical Co., 704 Main St.
Houston: Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 209 Alamo Plaza.

### UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 315 S. Main St.

### VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: G. L. Hall Optical Co., 418 E. Grace St.

*(Continued on page 580)*

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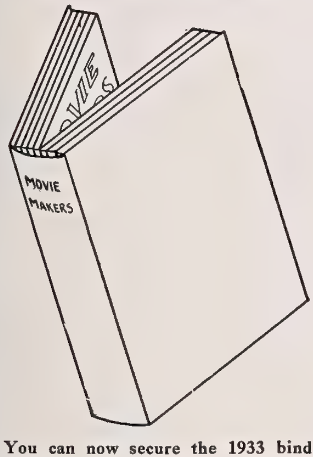

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**Rushes** ■ The recently organized Film Club of Buenos Aires, Argentina, is serving the amateurs of that city with programs of technical discussion and film criticism, according to the report of provisory secretary, Paul Bardin. ■ Films of outdoor life and wild animals were featured at a late meeting of the Philadelphia Amateur Motion Picture Club, in Pennsylvania. ■ That film story from the funny papers, in production by the Movie Makers of Grand Rapids, has been completed and will be known as *Betty Behave.* ■ Out of the early days of amateur movie club history comes the Motion Picture Club of New Haven with a revival dinner meeting under the direction of Kenneth E. Nettleton, ACL. *The Thrillproof Age* was the featured presentation for the evening. ■ Eight millimeter movies were screened and discussed by James Brown at the opening meeting of the Bridgeport Amateur Cinema Club, in Connecticut, according to the report of secretary Allan M. Foote, ACL. ■ At a late meeting of the Berkeley Amateur Motion Picture Club, in California, the constitution was adopted and the charter closed.

## British amateurs

**Leicester** ■ *The Doubtful Quantity,* second production in six months of the Leicester Amateur Cine Club, has been completed by the society and is entered in the amateur filming competition now being judged by *The Era,* according to the report of E. K. Durston. At earlier meetings this year the Leicester group have screened their own production, *Jane* and *The Pageant,* and have been addressed on lenses by Mr. Martin.

**Show many films** ■ At Newcastle-on-Tyne the fall program meetings of the Newcastle & District A. C. A. have featured the screening of films from other English societies, as follows: *Exchange* and *Cargoes,* from Hull & District Amateur Cine Society; *The Teleprojector* and two competition films, from the West Middlesex Amateur Cine Club; *Sus-*

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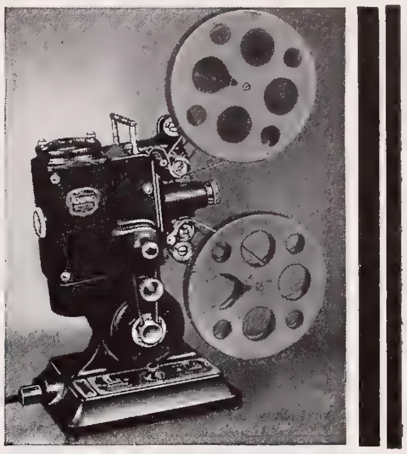

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*(Continued from page 578)*

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PASCO: New Pasco Drug Co.

PULLMAN: Graves Studio.
R. R. Huchison, Hutchison Bldg.

SEATTLE: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.

SPOKANE: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Joyner Drug Co., Howard & Riverside Ave.

TACOMA: Eastman Kodak Stores, Inc., 910 Broadway.

WALLA WALLA: Book Nook Drug & Stationery Store.

### WEST VIRGINIA

WHEELING: Twelfth St. Garage, 81-12th St.

### WISCONSIN

FOND DU LAC: Huber Bros., 36 S. Main St.

LA CROSSE: Moen Photo Service, 313 Main St.

MADISON: Photoart House, 212 State St.

MILWAUKEE: Boston Store, Wisconsin Ave. & 4th St.
W. E. Brown, 327 W. National Ave.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
Gimbel Bros., E. Wisconsin & N. Plankington.
Photoart House of Milwaukee, 220 Wells St.

RACINE: Photo-Crafts Shop, 526 College Ave.

## UNITED STATES POSSESSIONS

### CANAL ZONE

ANCON: Lewis Photo Service, Drawer B.

### HAWAII

HONOLULU: Eastman Kodak Stores, 1059 Fort Street.

### PHILIPPINE ISLANDS

MANILA: Denniston, Inc., 124 Escolta.

## OTHER COUNTRIES

### AFRICA

#### *Cape Province*

CAPE TOWN: Kodak (South Africa) Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

#### *Natal*

DURBAN: Kodak (South Africa) Ltd., "Kodak House," 339 West St.

#### *Transvaal*

JOHANNESBURG: Kodak (South Africa) Ltd., "Kodak House," Rissik St.

### SOUTH AFRICA

JOHANNESBURG: City Photo House, 52 Kerk St.

### ARGENTINE

BUENOS AIRES: Casa America Lda., S. A., Avenida de Mayo 959.

ROSARIO DE SANTA FE: Enrique Schellhas E Hijos, San Martin 764.

### AUSTRALIA

#### *New South Wales*

SYDNEY: Filmo Stores, "Berk House," 76 William St.
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Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.

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ROCKHAMPTON: Kodak (Australasia) Pty., Ltd., East St.

TOOWOOMBA: Kodak (Australasia) Pty., Ltd., Ruthven St.

TOWNSVILLE: Kodak (Australasia) Pty., Ltd., Flinders St.

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Kodak (Australasia) Pty., Ltd., 37 Rundle St.

#### *Tasmania*

HOBART: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

#### *Victoria*

MELBOURNE: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.

#### *West Australia*

PERTH: Kodak (Australasia) Pty., Ltd., 662 Hay St.

### CANADA

#### *Alberta*

CALGARY: Boston Hat Works and News Co., 109 Eighth Ave., W.

#### *British Columbia*

VANCOUVER: Eastman Kodak Stores, Ltd., 610 Granville St.

#### *Manitoba*

WINNIPEG: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Ltd., Retail Store, Dept. 230, X.

#### *Ontario*

OTTAWA: Photographic Stores, Ltd., 65 Sparks St.

TORONTO: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.

#### *Quebec*

MONTREAL: Associated Screen News, Ltd., 5155 Western Ave. at Decarie Blvd.
H. de Lanauze, 1001 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St., W.
886 St. Catherine St., W.
Gladwish & Mitchell, 7 Cypress St.
Home Films, Ltd., Keefer Bldg., 1440 St. Catherine St., W.

#### *Saskatchewan*

REGINA: Regina Photo Supply, Ltd., 1924 Rose Street.

### CHINA

HONG KONG: Pharmacy, Fletcher & Co., Ltd., 26 Queen's Rd., Central.

SHANGHAI: Chiyo Yoko Photo Supplies, 393 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 381 Nanking Road.

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PRAGUE: Emil Wachtl, Specialists in Cynecameras, 8 and Narodni tr. 26.

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Kongsbak and Cohn, Nygade 2.
S. Skotner, Amalievej 14

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ALEXANDRIA: Kodak (Egypt) Societe Anonyme, 23 Cherif Pasha St. and Ramleh Sta.

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BLACKBURN: E. Gorse, 86 Accrington Rd.

BRIGHTON: Stead & Co., Ltd., 18-19 Duke St.

BRISTOL: H. Salanson & Co., Ltd., 20 High St.

CHESTER: Will R. Rose, 23 Bridge St. Row.

HARROGATE: A. R. Baines, 39 James St.

KINGSTON-ON-THAMES: Durbins, 24 Market Pl.

LIVERPOOL: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.

LONDON: E. C.: Wallace Heaton, Ltd., 84 Aldersgate St.
E. C. 2: Wallace Heaton, Ltd., The Arcade, Liverpool St.
59 Cheapside.
E. C. 3: Wallace Heaton, Ltd., 54 Lime St.
E. C. 4: Wallace Heaton, Ltd., 91-94 Fleet St.
N. 13: Camera Craft Ltd., Camera Corner, Palmers Green.
N. W. 11: Photographia; 873 Finchley Rd., Golders Green.
S. E. 6: A. O. Roth, 85 Ringstead Rd., Catford.
S. W. 1: Kodak, Ltd., 96 Victoria St.
Service Co., Ltd., 289 High Holborn.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
W. 1: Bell Howell Co., Ltd., 320 Regent St.
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111 Oxford St.
W. 5: Bruce's, Ltd., 28-28 A Broadway, Ealing.

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NOTTINGHAM: Photo Supplies, Ltd., 7 Pelham St.

SHEFFIELD: Sheffield Photo Co., 6 Norfolk Row (Fargate).

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BOMBAY: Continental Photo Stores, 253 Hornby Rd.
Empire Book Mart, 160 Hornby Road.
Hamilton Studios, Ltd., Hamilton House, Graham Road. Ballard Estate.

CALCUTTA: Army & Navy Cooperative Society, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.

### ITALY

MILAN: Kodak Societa Anonima, Via Vittor Pisani N. 6 (29).
Lamperti & Garbagnati, Piazza S. Alessandro N. 4 (106).

### JAPAN

KOBE: Honjo & Co., 204 Motomachi 6-Chome.

KYOTO: J. Osawa & Co., Ltd., Sanjo Kobashi.

OSAKA: Shueisha, 25 Kitahama 4 Chome, Higashiku.
T. Uyeda & Co., No. 4 Junkeimachi Shinsaibashi-suji Minami-ku.

TOKYO: Home Movies Library, No. 2, Ginza Nishi 5 Chome, Kyobashi.

### MEXICO

MEXICO CITY: American Photo Supply Co., S. A., Agencia Postal 25.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Kodak Mexicana, Ltd., Independencia 37.

### NEW ZEALAND

AUCKLAND: Kodak New Zealand, Ltd., 162 Queen St.

CHRISTCHURCH: Kodak New Zealand, Ltd., 681 Colombo St.
Waterworths, Ltd., 705 Colombo St.

DUNEDIN: Kodak New Zealand, Ltd., 40 Prince St.

GREYMOUTH: L. A. Inkster, Mawhera Quay.

HAMILTON: Watson's Camera House, Victoria St.

WELLINGTON: Kodak New Zealand, Ltd., 16 Victoria St.
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### SPAIN

BARCELONA: Catalonia S. A., Ronda San Pedro 3.

MADRID: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

### STRAITS SETTLEMENTS

PENANG: Kwong Hing Cheong, 1c Penang St.

SINGAPORE: Amateur Photo Store, 109 N. Bridge Rd.
Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio and Photo Co., 39 High St.

### SUMATRA

MEDAN: Y. Ebata & Co., 69 Kesawan.

### SWEDEN

STOCKHOLM: A. R. Nordiska Kompaniet, Photographic Dept.

### SWITZERLAND

BASEL: Wilhelm Dierks, Freiestrasse 74 (Sodeck).
H. Strubin & Co., Cine Service, Gerbergasse 25.

GENEVA: Kodak Societe Anonyme, 11 Rue de la Confederation.
Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.

ZURICH: Ganz & Co., Bahnhofstrasse 40.
M. M. Gimmi & Co., Haus zur Sommerau-Stadelhoferplatz.
Zulauf and Co., Bahnofstr, 61.

WINTERTHUR: Alb. Hoster, Marktgasse 57.

pects and *Folkestone, Gem of the Kentish Coast,* from B. R. Billings; *A Trip to Scotland, A Tour around Newcastle, Changing of the Guard* and *The DO-X,* from George G. Cranston; *What a Dog's Life!,* from Mrs. R. MacGregor; *Sporting Times,* from Bolton Amateur Cine Association; *The Eaton Affair,* from Dundee Cine Society.

**Study ■** Recently organized, the Kilburn & Brondesbury Amateur Movie Society is concentrating on the study of interior lighting and filming and on the possibilities of amateur sound recording, in accord with the report of secretary C. W. Dickins. At the general organization meeting unusual travel films of San Sebastian and of the Mediterranean were projected respectively by A. Frischmann and D. Goldfoot. A club production is planned.

**Rapid progress ■** Not quite two years old, the Southgate Cine Society, in London, has to its credit two completed photoplays—*Fugitive* and *Popular Family*—a number of newsreels and is now actively at work on a feature length film, *Experiment,* according to the report of secretary F. S. Neill. Ronald Farrow and Mr. Neill will direct this production from a scenario of their own writing, while L. Ball will be chief cameraman and technical director with the assistance of H. Apsden and Ken McGilvray; Lila Wittich will be in charge of continuity and Thomas Child of makeup. Others of the society taking part in the production in leading roles will be Daphne Dorner, Peggy Sutherland, Reggie Green, Ian Douglas, Norman Axford and E. Culverwell.

**Few do much ■** Consisting of but six members, Footlight Motion Pictures, with headquarters in London, already has two completed films to its credit and is at work on a third. *Footlight Pictorial,* a 300 foot newsreel, features a record of the R. A. F. air pageant and a study of pottery making among other things, while a 400 foot photoplay, *Nemesis,* tells a story of mystery and revenge in which Hermione Wade and Raymond Southey play the leading parts. T. A. Southey was in charge of photography on this film, as he will be on the present production of *Madam Fantasky,* a comedy centering around a "fake" spiritualist's meeting.

## Featured releases

■ *This department is for the convenience of readers in guiding them to library films announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

■ BELL & HOWELL CO., Chicago, Ill. The Filmo catalog lists a great variety of attractive subjects including sport, travel and educational features.

■ EASTIN FEATURE FILMS, Galesburg, Ill. Some of the rental films offered by this company are *In Old Granada* and *Fire Walkers of Beqa,* Burton Holmes Travel films, *The Hut in the Forest,* a Grimm Fairy Tale, *July Days,* an Our Gang Comedy, Oswald the Lucky Rabbit cartoons and Felix cartoons in one reel; *Grandpa's Boy* with "Big Boy," *Sundown Limited,* an Our Gang Comedy, *Soup to Nuts* and *Navy Blues,* both Christie Comedies, and a series of "The Collegians," college comedy dramas, all in two reels; *Skyscraper* with William Boyd, Alan Hale, Sue Carol and Alberta Vaughan, *Taxi, Taxi* with Edward Everett Horton, Marian Nixon, Lucien Littlefield and Edward Martindel and *The Spanish Dancer* with Pola Negri, Antonio Moreno, Adolphe Menjou and Wallace Beery, all feature length subjects. In addition, *The Phantom of the Opera,* ten reels, and *The Hunchback of Notre Dame,* eight reels, those two outstanding films featuring the late Lon Chaney, are offered.

■ EASTMAN KODAK CO., Rochester, N. Y. The latest Cinegraph releases include up to date comedies with popular actors.

■ EMPIRE SAFETY FILM CO., INC., New York City. This company will be glad to send you a catalog which includes comedies, scenics, sports and educationals.

■ GERKE, FREDERIC L., New York City. The featured Pathegram this month is *Our Gang's Christmas.* Other Our Gang Comedies are *Breaking Into the Movies, Making Their First Movies, Some Pirates* and *The Barber Shop.* Aesop's Fables include *Good Old School Days, African Jungle Hunt, Deep Sea Divers* and *Haunted Ship.* Grantland Rice Sportlights are *Frolics of Frost, River Drivers, Lion Athletics* and *Modern Mermaids,* all on 100 foot reels. Pathegrams also offer 50 foot subjects which have an Our Gang Comedy and an Aesop's Fable on the same reel. These are *The Picnic* and *African Huntsman, All Aboard* and *The Animal's Fair, Human Hoop* and *The Organ Grinder, Ingenious Musician* and *One Game Pup, Big Game* and *Bigger and Better Jails, Youthful Kidds'* and *An Ideal Farm, Apprentice "Smithy"* and *Fisherman's Luck, Speed Demon* and *The Enchanted Fiddle, Hide and Seek* and *One Hard Pull, Wash Day* and *The Body in the Bag, Caught* and *The Champion* and *Baby Brother* and *The All Star Cast.* A Christmas special including Our Gang and an Aesop's Fable is *Christmas Window Shopping.*

■ GILLETTE CAMERA STORES, INC., New York City. Offered on a new rental plan, an unusual collection of sound on disc films in single and multiple reel features are presented by this company, in addition to their silent library.

■ H. C. FILM SERVICE, Detroit, Mich. *Fairyland Parade,* a film staged by the J. L. Hudson Company of Detroit starring Santa Claus, is the feature release of this company for December.

■ HEMENWAY FILM CO., Boston, Mass. The religious film, *The Passion Play,* 2000 feet, 16mm., featured by this company should be particularly appropriate for the coming celebration season of the birth of Christ.

■ HASELTON, GUY D., Hollywood, Calif. *Let's See Yosemite* is the feature this month of this maker of exquisite scenics.

■ KODASCOPE LIBRARIES, INC., New York City. December releases are *Stand and Deliver* with Rod La Rocque, Lupe Velez and Warner Oland; *All Night Long* with Harry Langdon; *The Bull Fighter* with Billy Bevan and Eddie Quillan.

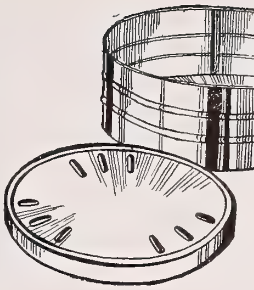
■ MANHATTAN FILM RENTAL LIBRARY, Brooklyn, N. Y. A list of interesting subjects of varying lengths for rental or sale is offered by this company.

■ MOGULL BROS., New York City. This dealer has an extensive list of films to offer, both silent and sound on disc.

■ J. NAVILIO, Brooklyn, N. Y. A new rental service of both silent and sound on disc films has been inaugurated for people within a 2000 mile radius of New York. Some of the features are *His Lucky Day* with Ken Maynard, *See America Thirst* with Slim Summerville, *Tonight at Twelve* with Madge Bellamy and *The Last Performance* with Conrad Veidt.

■ PARRY FILM CO., Los Angeles, Calif. This company offers 100, 200 and 400 foot lengths of the Tenth Olympic Games at Los Angeles as well as *Hollywood Stars on Parade,* a film of the stars attending previews of the two outstanding pictures, *Grand Hotel* and *Strange Interlude.* A 200 foot film of the Wild West Rodeo at Los Angeles Olympic Stadium is also offered.

■ WILLOUGHBYS, New York City. Good sport subjects are listed by this dealer as well as many feature length films with outstanding stars of the professional field.



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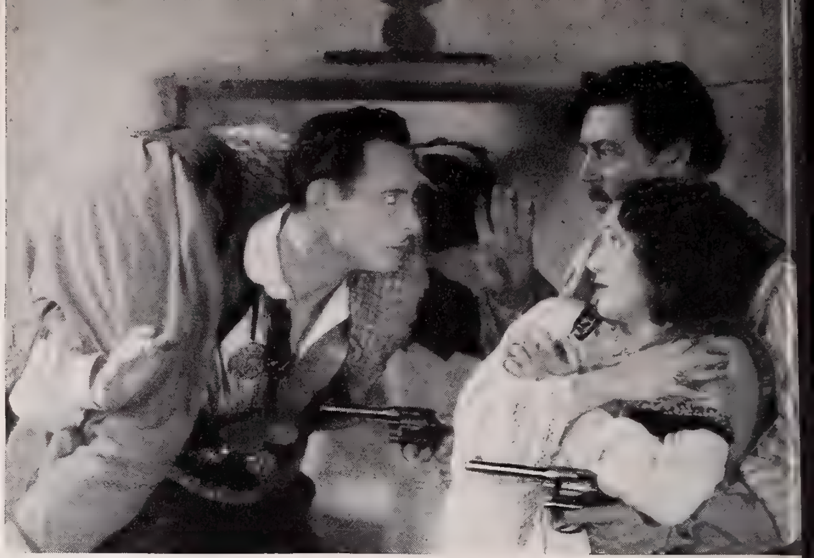

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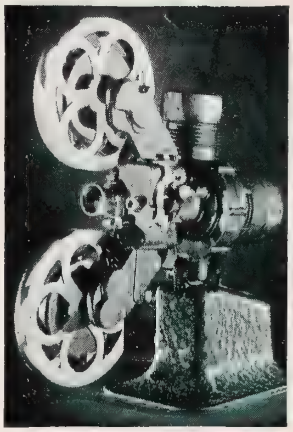

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